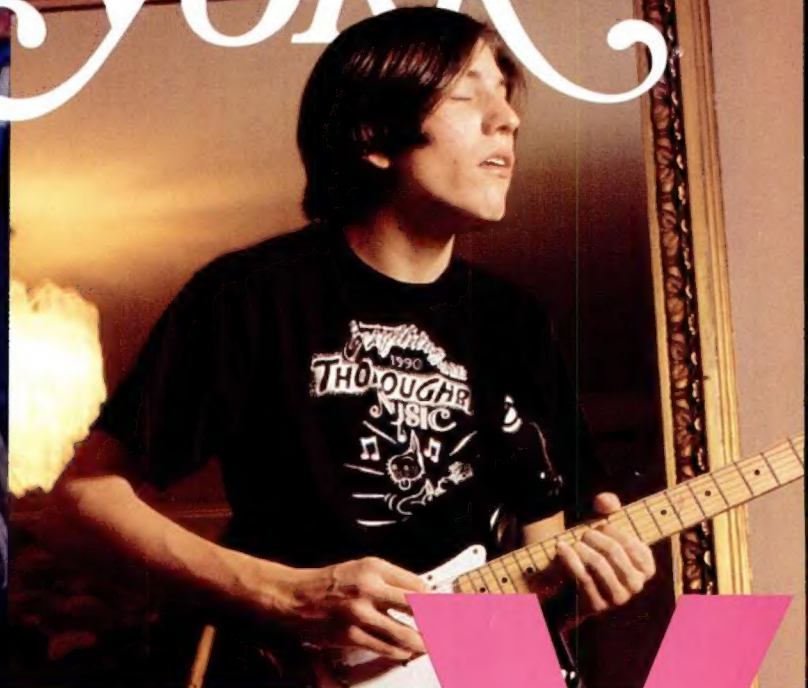


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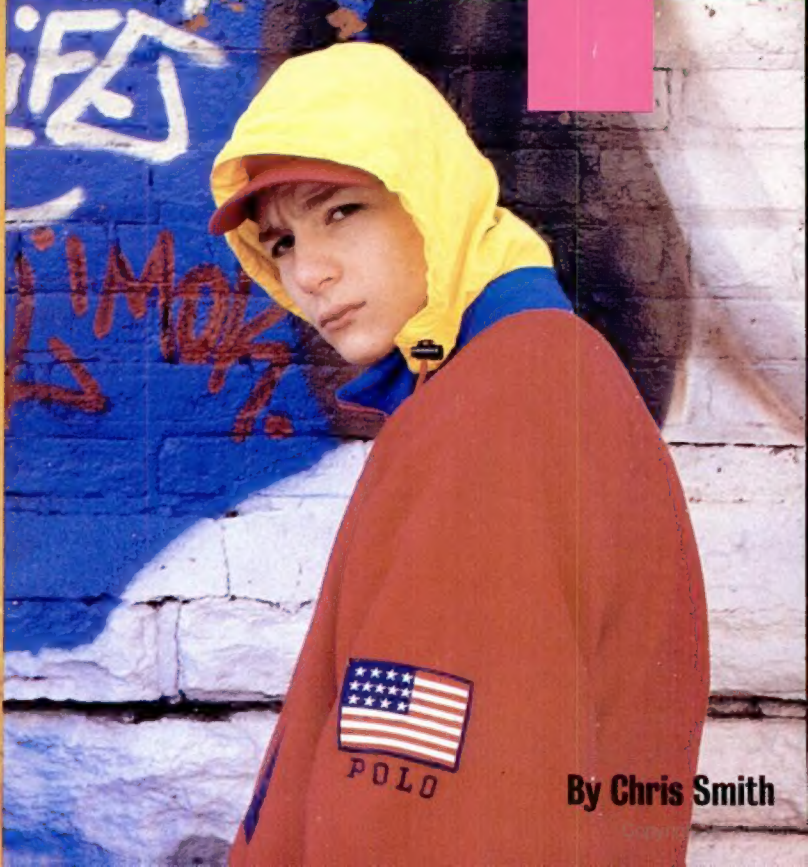
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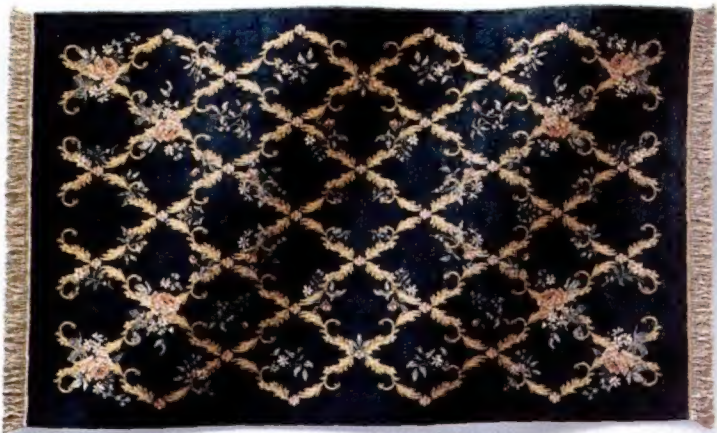
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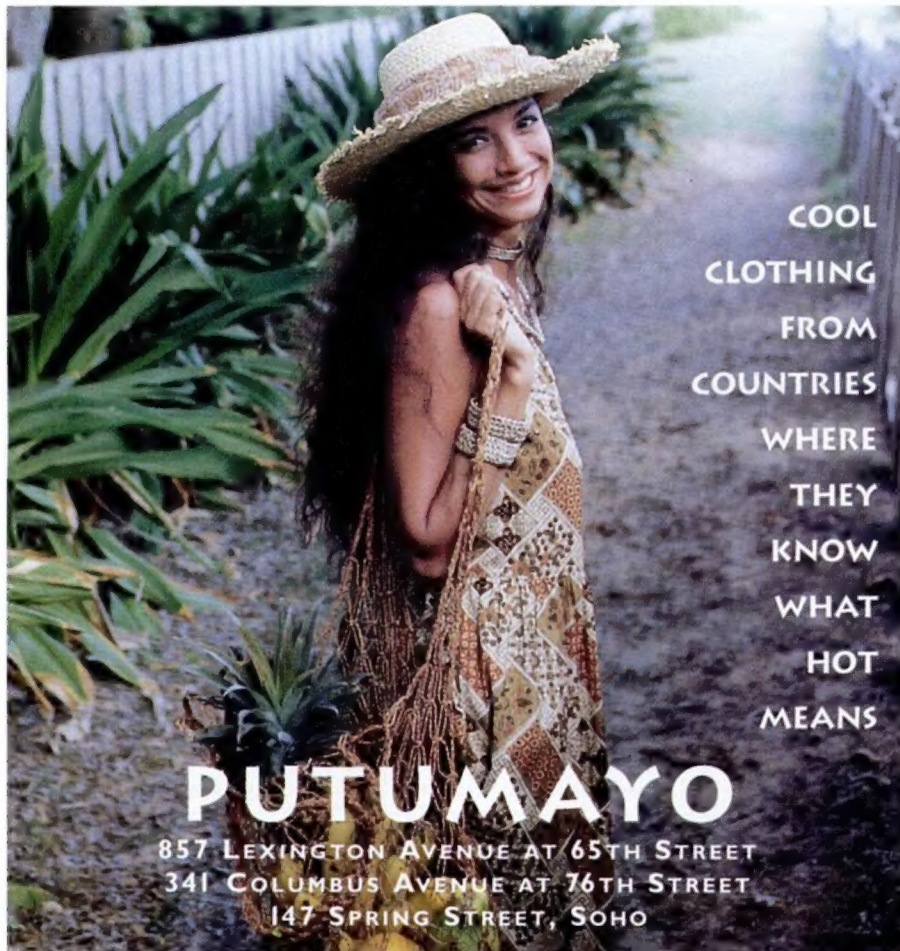
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# LETTERS

## It's All the Rage

ALTHOUGH WHAT COLIN FERGUSON DID WAS wrong, it does not negate the fact that it was an act committed by a very sick man made sicker by racism. Black rage is very real ["The City Politic: Capitalizing on a Killer," by Eric Pooley, April 18]. Most of us have learned to temper it, but it is what sparked and fueled the L.A. riots, it is the muse for gangsta rappers, and it is the backbone of today's inner-city gangs and violent criminals. For Pooley to blame Colin Ferguson's behavior on the Reverend Al Sharpton and C. Vernon Mason is to set people up for another Long Island Rail Road massacre, because it further illuminates the fact that Pooley is clueless and therefore unable to be part of the solution. If he has ever watched a well-dressed African-American male attempt to hail a cab in New York City, then he must know that racism not only affects the availability of promotions, job opportunities, or apartments to African-Americans but is also a part of the minutiae of our daily lives. And to the most controlled and reserved among us, it can be extremely infuriating.

Lesly Rhone Clapp  
Brooklyn

ERIC POOLEY BITTERLY ATTACKS OUR concept of black rage in the Colin Ferguson/LIRR-massacre case as both "spurious" and "a pretext from which to harangue the rest of us and exploit . . . white guilt and fear." Pooley characterizes our approach on behalf of our client Colin Ferguson as an effort to have black rage "take its place alongside child abuse and battered-women's syndrome as the latest boutique insanity defense that turns criminals into victims." He goes on to claim that our theory "insults African-Americans because it allows any behavior by blacks to be excused—even celebrated—as a response to oppression." He concludes his diatribe with an observation that during the past decade, "activists have used black rage as the largely unspoken justification for all kinds of despicable behavior."

In the first place, we note that it is always dangerous for white commentators to attempt to speak for black people. Instead of talking through his hat about the attitudes of African-Americans toward our defense, Pooley would have been better served to analyze the results of a public-attitude poll just concluded by Penn + Schoen Associates, Inc., for the *National*

*Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

*Law Journal*. Sixty-eight percent of polled blacks "found the black rage defense compelling," while, incredibly, so did 45 percent of the whites. We don't know the source of Pooley's biased and unsubstantiated assertions of alleged African-American antagonism to a black-rage-insanity defense, but we suspect that it stems from his own need to assemble mythical black support for his postulate. In his headlong frenzy to denigrate Colin Ferguson's legal defense of insanity, he goes on to misstate the black-rage syndrome. Yes, he agrees that our fundamental position is that "Ferguson's rage was simply a catalyst for violence resulting from a preexisting mental illness." Then he plunges on and claims that what we are proposing is nothing more than what Al Sharpton, whom he so obviously detests with a passion, and a number of other black activists "have been trumpeting . . . for years on black radio stations."

What he chooses to forget, or deliberately overlooks, is that what we refer to as black rage has been extensively documented in the psychiatric literature for several generations. In fact, a text by two black psychiatrists bearing that title was first published in 1968 by Basic Books and was reissued in 1992 for the second time in paperback by that house. Only a few months ago, HarperCollins brought out *The Rage of a Privileged Class*, by Ellis Cose, a respected black journalist, in which he discusses the "excruciating pain" of "America's black middle-class."

William M. Kunstler  
Ronald L. Kuby  
Manhattan

*Eric Pooley replies:* Let's be clear about what I wrote. My column did not deny the existence of black rage. *Of course* there's racism in this country, and most blacks are justifiably angry about it—I said as much in my piece. What I object to is the use of that anger as a rationalization for criminal acts. (That was the heart of my argument; Kunstler and Kuby don't even address it.) I don't "detest" Sharpton, but I did point out that he contributed to the city's climate of hate by trafficking in the threat of black rage—he called the second Bensonhurst verdict, for instance, an invitation "to burn the town down." Sharpton the senatorial candidate has moved away from that game, as my column said and he freely admits.

Kunstler and Kuby ignore all of that and more. They scold me for overlooking their 1968 psychiatric source material, though I mentioned it in my piece. They take me to task for not being aware of a poll that hadn't been released when I wrote my col-

umn. And they accuse me of "assembling mythical black support" for my argument—an outrageous charge, especially when the poll they cite reveals that, like me, a third of blacks *do not* find the black-rage theory compelling. (Among those who have rejected the defense: Sharpton and Ellis Cose, though you wouldn't know it from Kunstler and Kuby's letter.) After the column appeared, Kunstler called my office and asked, "Is Eric Pooley black or white?" The legitimacy of my argument, to Kunstler, seems to depend on the color of my skin.

## Divine Injustice

I WAS DISTRESSED BY JAMES KAPLAN'S article "The Cult of Saint Stephen Sondheim" [April 4], which is listed on the magazine's "Contents" page under the title "Is Stephen Sondheim God?" In 1976, I wrote my musicology thesis for the Manhattan School of Music on the musicals of Stephen Sondheim, an achievement that still ranks among my proudest accomplishments. Sondheim is a remarkable talent with tremendous artistic courage, but he is not a god. To even suggest this outrageous possibility does a disservice to Sondheim and the extraordinary contribution he has made to the theater.

Mindi Rayner  
Brooklyn

HOW COULD YOU EVER COMPARE STEPHEN Sondheim to God? At least God knows how to compose a melody.

Craig Brant  
Valley Stream, N.Y.

## Mister Reimer's Neighborhood

AT THE TIME THAT I READ "THE NAZI Next Door" [by Jeffrey Goldberg, March 14], I was already aware of Jack Reimer's presence in our town. I was also a member of the board of Lake Carmel's Kent Library. As a Jew of Polish descent who may very well have had members of my family exterminated by Reimer, I was horrified that a person of his ilk should have lived so long, and so comfortably, in this great country of ours without any punishment for his unspeakable crimes. Because some of us (probably most of us) in this town *do care*, I have resigned from the Kent Library, as I can no longer support an institution that can employ the callous individuals Jeffrey Goldberg ran into. I have since had my own unpleasant encounter with librarian Mary Shepard. Another board member, Martin Schneider, who is of German Jewish descent, also resigned at a meeting that was called to discuss this article.

Lloyd J. Shulman  
Lake Carmel, N.Y.



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# INTELLIGENCER

BY PAT WECHSLER WITH RUTH G. DAVIS

**OH, MoMA...BABE BACK-FLAP FLAP...WALL STREET WHINING...NANCY SLUGGED**

## THE MUSEUM OF MODERN ANARCHY

Thanks to Agnes Gund, Ronald Lauder, David Rockefeller, and the rest of the Museum of Modern Art gang, it's not just the Guggenheim that's a mess.

Sources say that the announcement last year that Museum of Modern Art director Richard Oldenberg would be retiring in June was made in part because the board of trustees wanted to proceed with an elaborate growth campaign that would include building a new, freestanding branch of MOMA. But after an eight-month search for a successor to Oldenberg—during which Anne d'Harnoncourt of the Philadelphia Museum of Art and Peter Marzio of the Houston Museum of Fine Arts were approached—the trustees have come up empty-handed.

Meanwhile, the head of

## THEY'RE HOT, THEY'RE SEXY, THEY'RE STEAMED

It was a major ego-op: all the actresses from Fox's *Melrose Place* gathered together in a single room, getting their photograph taken for the cover of the *Rolling Stone* magazine's May 19 "Hot" issue. "Everyone's publicist was there, and everyone's agent," says one person at the L.A. shoot. "It was a madhouse."

Hoping to limit the number of art directors, lighting specialists, and make-up experts to those actually on the payroll, *Rolling Stone* staff photographer Mark Seliger asked everyone but the actresses to leave the room. The resulting cover, "*Melrose Place*'s Bod Squad," featured the underdressed flesh of Laura Leighton, Josie Bissett, and Heather Locklear; only when the gatefold is turned to the inside flap do the bods of Daphne Zuniga and Courtney Thorne-Smith materialize. At *Rolling Stone*, it seems, all bods are not equally hot. "We were very surprised," says Lori Jonas, publicist for Thorne-Smith. "We only agreed to do the shoot if everyone was on the cover." Zuniga was reportedly so upset that she called executive producer Aaron Spelling. Thus a new P.R. demand has been born: client availability contingent on cover, front flap.

membership and a deputy director of development have resigned recently, and many positions are either vacant or being filled by acting directors. "People are leaving because they're sick of the

uncertainty," says a source. "And of waiting around until the day that executive decisions can be made again."

A MOMA spokeswoman said the search for a director has been extended through December.

## NANCY FRIDAY'S SECRET GARDEN GNOME

Nancy Friday, whose skillful compilations of women's and men's sexual fantasies set the standard for supermarket-check-out porn, may well consider a book of the other kinds of fantasies men have. She can start by reading the manuscript of a book-length revenge fantasy, *The Unattainable Woman*, written by her ex-husband, W.H. Manville.

The potboiler, to be auctioned by Sterling Lord at the end of May, is fiction, Manville insists: "These pages are born of my imagination." If so, Manville doesn't have much of an imagination. The book's hero, Francis X. Flamini, signs his home over to his wife before realizing she is divorcing him—much as, Manville told friends, Friday had him sign away a penthouse apartment on Central Park West several days before serving him with divorce papers in 1986. The stunning and calculating wife, Genèvieve Deaux—an author who needs help from her husband to write her first novel—is having an affair with financier Peregrine Epstein, which looks less like a real name than a very bad misspelling of Norman Pearlstine, former *Wall Street Journal* editor and Friday's current husband. "In the book, the wife leaves the main character with nothing at all—not even the dogs," says Myra Appleton, a *Cosmopolitan* editor and a friend of Manville's. "The scandal was delicious and—for those of us who know him—not at all unfamiliar."

## THE USUAL TURMOIL AT THE JOURNAL

We told you so, writers at the *Wall Street Journal* said when they picked up the April 22 *New York Times*; splashed across D1 was a story on Joseph Jett, the Kidder Peabody wundertrader who was fired and accused of creating millions in phantom profits to conceal \$100 million in actual losses. "We had that same story three days before," one *Journal* reporter says. "But it was decided to bury our color piece inside. Instead we ran a story on the natural-gas industry or something equally exciting."

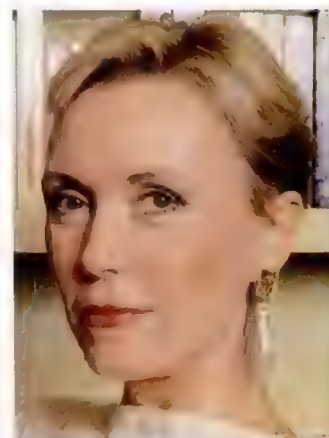
To blame, say exceptionally cranky *WSJ* reporters, was page-one editor John Brecher.



DAVID ROCKEFELLER

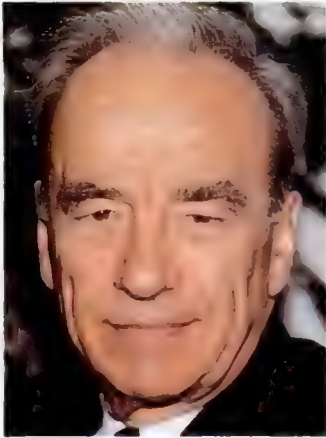


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MURDOCH'S BOY BLUE...MARKY II...MAN TALK...AS *SPIN* TURNS...BAD DOGGIE BAGS

RUPERT MURDOCH

And it was not the first time. "The last straw was when we weren't even a finalist in any category for a Pulitzer," another source said. "The morale is very low."

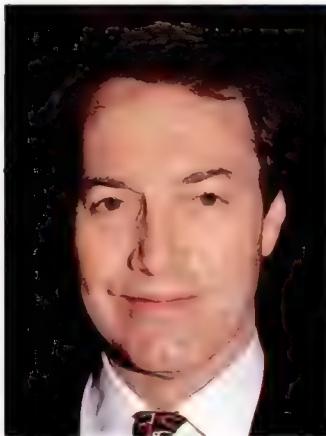
"Every single day here," sighs Brecher, who took over page one when Jim Stewart left to write books and *New Yorker* articles more than a year ago, "there are people who are upset that their story didn't get on page one and see vast conspiracies in the decision."

ERIC ROBERTS /S  
'PRETTY MAN'

ERIC ROBERTS

Eric Roberts, once an interesting though annoying presence in countless movies but now Julia's older brother, has entered career rehab. Elite Model Management president Monique Pillard, who specializes in actor retooling, has just signed Roberts and confirms that she is talking to a famous denim maker about using him. Pillard already supplied Paul Marciano at Guess with Anna Nicole Smith and has represented Nastassja Kinski and Drew Barrymore, who turned to modeling when acting offers were scarce.

## CHARLIE ROSE MANO A MANO WITH MEN



CHARLIE ROSE

Charlie Rose wanted to talk about men and the clothes men wear and books, the kind men like. So his producers rounded up top man-magazine editors Art Cooper of *GQ* and Ed Kosner of *Esquire*. Everything was feeling comfortably musky until Kosner and Cooper got wind that producers were also considering a third man—John Leland, two decades their junior and the new editor of *Details*. Both editors reportedly whined, and Leland was disinvited. "We thought John Leland could represent the ideas of younger men," says Rose's executive producer, Peter Kaplan. "But [Kosner's and Cooper's] position was that that wasn't the deal we originally offered. So basically we heard from the guys with the steam-ironed pocket handkerchiefs, and it worked out fine."

Maybe it's these kinds of headaches that are getting to Rose's producers. Kaplan is leaving to take over as editor of the *New York Observer*, and two other producers have left in the past two months. A fourth is rumored to be moving on as well.

## THE BRITISH ARE COMING, PART XXXVI

Andrew Neil, editor of London's *Sunday Times*, positioned himself the other night at the power table at La Grenouille—the one to the right of the entrance—and was seated with power player Henry Kissinger. In New York to create Fox Broadcasting's answer to *60 Minutes*, Neil had arrived, according to an item in the *New York Post*. The only celebrity absent from both the table and the item was Rupert Murdoch, who owns all the participants—with the exception of Kissinger and La Grenouille—in this news event. Murdoch's *Post* also neglected to tell readers about the scandal expertise the new executive editor and "star correspondent" will bring to Fox's remade *Front Page*. Neil, who once listed his recreations in *Who's Who* as "dining out in London, New York and Aspen," became best known transatlantic for his relationship with Pamela Bordes, a former Miss India and genteel social climber who dated not only Neil but several members of the British government. Unfortunately for all her gentlemen callers, it was discovered that Bordes—who was a researcher for the House of Commons—also earned her keep as a prostitute.

"Actors are beginning to realize," Pillard says, "that they become much more recognizable when they are on all the billboards than even from their movies."

THREE TALL WOMEN  
AND A DOGGIE BAG

**SPIN WHEELING:** *Spin* is for sale. Majority stockholder Stephen Swid has reportedly shopped the monthly to several major publishing concerns, but so far none is hot

to buy a magazine that began turning a profit only recently. "And there's also the Bob factor," one source said, referring to whether *Spin* founder and editor Bob Guccione Jr. is necessarily part of the deal.

**ED, BABY:** After winning a Pulitzer Prize and several other awards for *Three Tall Women*, Edward Albee has been approached by no fewer than six London producers and four television producers, among them Ted Turner and Hallmark Productions. Film director Louis Malle has attended the play twice, once by himself and once with his tall wife, Candice Bergen.

**LE CHIEN VIDE:** The other day, a publishing executive was finishing up his dish of poulet de grain rôti at a late lunch at La Grenouille. When he asked for a doggie bag, the waiter responded, "I am very sorry, monsieur. We do not allow doggie bags." La Grenouille was threatened with a lawsuit a few years ago when one patron became ill after eating food he had taken home, the waiter explained before proffering a plate of safely transportable petits fours.



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# THE DEVIL AND MISS JONES

## ALAS, IT'S WORSE THAN ANITA HILL

MANY A CLINTONITE HAS SPENT MANY A sleepless night racking his brain for reasons that the president's latest accuser, Paula Corbin Jones, is *not* comparable to Anita Hill. Unfortunately, the best efforts, collected by Maureen Dowd in a New York Times article last week, fall pretty flat. Bill Clinton was not Jones's immediate supervisor, as Clarence Thomas was Hill's, one argument goes. But so what? Clinton still had authority over Jones. What about the point that Clarence Thomas hadn't yet been confirmed to the Supreme Court when Hill came forward, whereas Bill Clinton has already been elected president? Not much of a moral distinction there either. Well, how about the line that there's no pattern of sexual harassment on Clinton's part? Sorry. Thomas himself had only one accuser. Nor does Anna Quindlen's argument that Jones is a money-hungry tool of Clinton's enemies wash. Hill herself was surrounded by anti-Thomas liberals. And she got a contract to write *two* books.

Unfortunately for those who would discount Jones's tawdry story, there is only one meaningful distinction between the Thomas case and the Clinton case—and the Packwood case and the Clinton case, for that matter. It's that this one is far worse. Thomas, remember, never was accused of doing anything more odious than talking dirty and very weirdly to Anita Hill. He never dropped trou or made a lunge at her. And Hill never claimed that Thomas tried to punish her for resisting his advances. Indeed, Hill has recently been at pains to point out that she never charged Thomas with *legal* sexual harassment at all. Even the relentless Bob Packwood hasn't been accused of using threats or inducements to get women into bed.

The Clinton story, by contrast, is almost a textbook example of the commonsense definition of sexual harassment (as opposed to the somewhat esoteric legal one). Paula Jones was a lowly clerk in the Arkansas state bureaucracy. Any request from the governor carried with it a strong whiff of potential reward or punishment, a point underscored when Clinton allegedly told Jones he knew her immediate supervisor, David Harrington. After sum-

moning her to his hotel suite, Clinton then asked Jones, if she is to be believed, to perform the sex act most emblematic of male power and female subservience. According to her complaint, the governor pulled down his pants and displayed an erect member. He then said to Jones what



JONES: From trailer to movie rights.

the more squeamish papers haven't printed: "Kiss it." You don't have to believe in the Antioch rules of sexual engagement to recognize this as beyond the bounds of acceptable behavior anywhere, let alone in the workplace.

Of course, even better than a theory dismissing Jones's allegations would be evidence that she concocted her lurid narrative. "She has already proven that she will sell her silence for money. That makes me question her veracity," says Mandy Grunwald, a presidential adviser. Unfortunately, though, Jones's story is fairly credible. In sex-harassment cases, there are seldom eyewitnesses other than accuser and accused, so courts are inclined to credit contemporaneous accounts. Immediately after the alleged incident, Jones told no fewer than six people about it. Several have provided

affidavits supporting her version of events. Even her backbiting sister and brother-in-law, who say Jones is a gold digger and a slut, confirm that she said at the time that the governor had propositioned her. And State Trooper Danny Ferguson, whom Jones has also sued, provided

a kind of confirmation when he told David Brock, author of the original *American Spectator* "troopergate" story, that he had taken "a woman named Paula" to Clinton's room. The only real questions are about Jones's attitude toward what happened there, and whether her unwillingness to fellate Slick Willy actually resulted in her being punished, which is the weakest part of her claim.

Despite the preponderance of evidence on her side, however, there has been an amazing disposition against Jones in the media. The Washington Post, whose crack reporter Michael Isikoff broke crucial details of her story, originally wouldn't print it. The article was published only after Isikoff was suspended for tangling with an editor, and after right-wing media-conspiracy buff Reed Irvine took out ads asking why it hadn't run. The Times hasn't allowed Jones anywhere near the front page. Even the tabloids have been relatively circumspect. Other journals have loaded the dice to portray the public as unconcerned about the story. A Time/CNN poll last week asked, "Is Bill Clinton's behavior prior to his becoming president

relevant to how he should be judged in office?" Seventy-one percent said no, which is the only reasonable answer to that question. Only Clinton's performance in office can be relevant to how he should be judged in office. His behavior prior to taking office is relevant to how he should be judged, period.

It's hard to imagine someone like, say, Newt Gingrich getting the benefit of the doubt as Clinton has. But gingerly media treatment is not simply the product of left-leaning bias. Conservative columnists like Paul Gigot of the *Wall Street Journal* and William Safire of the *Times* have poured cold water on Jones, too. They defended Clarence Thomas and don't want to be seen as hypocrites. Bill Kristol, the Republican idea man, has voiced a legitimate concern that wallowing in scandal will keep his party from developing a substan-



tive agenda of its own. And everyone is worried, quite reasonably, about politics' turning into a frivolous, televised side-show.

There's also a perceptible class bias against the accuser. Indeed, if Thomas-Hill gave the nation a glimpse into the subculture of black professionals, Clinton-Jones offers a peek at the redneck milieu from which our president comes. Interviewed by ABC News, Jones's sister and brother-in-law were actually sitting on lawn chairs in front of their trailer. Both sisters, in fact—the one who supports Jones and the one who slams her—live in mobile homes. The latter's husband, Mark Brown, says Jones used to pinch men's butts at the local Red Lobster in Little Rock. He was also quoted in *Newsweek* accusing her of lascivious conduct at something called the "duck calling and gumbo cook-off" in Stuttgart, Arkansas. This has given rise to a whole collection of euphemisms. At a press conference he held in Washington, Clinton's lawyer Bob Bennett made repeated reference to TV talk shows and called Jones's tale "tabloid trash." What he really meant was "poor white trash" trash and that it was a reason not to take Jones seriously.

It is hard to dispute that it would be better for the country if this story simply went away. A climate of continuous scandal sullies the presidency, not just the president. But before deciding to ignore Paula Jones, consider the implications. If we brush off her credible claim against the president, it's going to be hard to make the case that any instance of sexual harassment merits public attention. And that would be a shame, especially after strides made in recent years toward taking sex discrimination seriously. Though charges sometimes seem exquisitely unfair, and though the definition can be stretched into a kind of sexual McCarthyism, harassment remains a wretched and commonplace infringement upon women's rights. To turn a blind eye to it in such a spectacular instance undermines the fight against it in all instances.

So what to do about Paula Jones? One reasonable response would be to acknowledge openly that Bill Clinton pretty clearly has behaved badly. It would be nice if he acknowledged that, too, instead of bobbing and weaving around the truth as he has been doing. That's not to say we need a new president. Clinton was elected despite widespread public belief that he had serious character flaws and that he had done a few wrong things in his life. Paula Jones adds new flesh to those suspicions. But having been president for a year and a half, Clinton also has a record to stand on, and a pretty fair one at that. His past sins can't be brushed aside. But they can and should be judged against the rest of what he has done and is doing. We don't have to love the guy. For the time being, we just have to live with him.



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Media/Jon Katz

# SEVEN MILLION HOMELESS PEOPLE CAN'T BE RIGHT

## WHY THE PRESS BUYS BOGUS STATS

WELL, IT TURNS OUT THAT THERE AREN'T 7-million homeless people in America. Or 5-million. Or 3 million. And it seems that the deinstitutionalization of the mentally ill is not the primary cause of the increase in homelessness; and hard as it is to swallow, it seems that Republican housing policies were only marginally responsible for leaving the streets littered with the destitute.

The real figure is more like 300,000 to 400,000, says Christopher Jencks in his new book, *The Homeless*.

How is it that a 57-year-old sociology professor can transcend hyped-up numbers, ideological cant, and government obfuscation to tell us roughly how many homeless there are and where they come from? Our biggest and best news organizations have been unable to perform this simple task for nearly fifteen years.

More than a decade after large numbers of people began living on our streets, the public generally knows little about homelessness, let alone what to do about it. Nor do we have accurate figures on a host of other hot-button issues: how many or what kinds of people are HIV-positive, how many people are raped, how many children and spouses are abused, how frequently kidnapping occurs. These numbers are hard but not at all impossible to come by. So what's the problem?

Statistics have become ideological and political weapons—pump up the figures enough and society must start taking notice. Reporters, hemmed in by outdated notions of objectivity, their Rolodex stuffed with the names of statistics-bearing advocates, are surprisingly easy prey for this sort of numerical manipulation. They rarely have the time or appetite to pore over government documents, nor can they expect much recognition for doing so.

It's easier to take ready-made figures from self-serving activists, therapists, and advocates—social-service flacks, in short—who routinely hustle the media into passing along as fact wildly varying and usually inaccurate figures.

Remember how in the early eighties, children's-rights organizations claimed that at least 50,000 American kids a year—sometimes the cited number was much higher—were being abducted by strangers? The press dutifully reported the numbers, milk cartons became ubiquitously unsettling "wanted" posters, and a generation of kids received rigorous in-



**STREET NEWS:** There are no more than 300,000 to 400,000 people without homes.

struction in how to be phobic. Today, federal officials responsible for tallying the data report that a few hundred children at most each year are victims of classic kidnappings. Not that the media needed the government to tell us that the 50,000 figure was wrong: Simple intuition would have sufficed.

Needless to say, the child-abduction distortions prompted little change in journalistic practices. As Jencks's book demonstrates anew, journalism is too daily a business to have even a rudimentary sense of history or statistics.

It's also full of bleeding hearts. The press is continually accused of insensitivity, but the opposite is true: Though owners tend to be bloodless and nonideological corporate Pooh-Bahs, the journalists who work for them are, overwhelmingly, squishily sensitive, socially conscious, eager to prove their humanity.

This homogeneity seems to have blunted the media's traditional and necessary skepticism. "If you're a conservative, or if you differ from the prevailing conventional liberal wisdom, you keep your mouth shut about it, or you get very isolated," says a metropolitan editor at a New York newspaper. "If somebody says there are 10 million homeless people in America, you don't challenge that, even if you know it's bullshit, because people will see you as not caring about the homeless. So these numbers are just passed on to the public even though

everybody in the newsroom, left or right, knows they're probably not true."

Advocates for the homeless have learned how to play on the media's sympathies. Mere tens or hundreds of thousands of victims won't move the political agenda, they've learned; it takes millions. And these millions must be more than just pathetic; they must be pathetic for reasons entirely beyond their control. You can see these stereotypes in movies like the current *With Honors*, in which Joe Pesci plays a hardworking shipbuilder who breathes asbestos for decades, gets too sick to work, is fired, and ends up living in the basement of a Harvard library.

Jencks's *The Homeless* is a rebuke to this sort of sloppy, feel-good flabbiness. It is a book a journalist could have written, and should have, years ago.

"IN THE ABSENCE OF OFFICIAL STATISTICS," Jencks writes about the early eighties, "both journalists and legislators turned to advocacy groups." These activists—especially the late and very media-savvy Mitch Snyder—came up with estimates of between 2- and 3 million. Lacking better figures, says Jencks, journalists repeated Snyder's figure, usually without attribution. "In due course," he writes, "it became so familiar that many people treated it as an established fact."

James K. Glassman, the former editor of *Roll Call*, points out in *Forbes Media*



Critic that news organizations from CNN to the Memphis *Commercial Appeal* to the Baltimore *Sun* have all invoked the 3-million figure. Not content to stop there, the Clinton administration was preparing a report this spring endorsing recent estimates that as many as 7 million Americans were homeless at some point during the late eighties.

The Clintonites and the media have failed to avail themselves of actual, *reliable* data. The information, it seems, has been there for the taking, from Census Bureau and Labor Department studies to the findings of scores of foundations, urban-policy centers, local governmental agencies, authors, and sociologists. After crunching more objective numbers, Jencks came up with the almost certainly accurate 300,000-to-400,000 figure—a whole order of magnitude less catastrophic than Americans had been taught for a decade.

The number gap between Jencks and the homeless lobby has large implications for urban policy. Huge numbers allowed homeless advocates to persuasively argue that the phenomenon was primarily linked to unemployment (and thus could befall any number of Joe Pescis), Glassman notes, rather than to drugs, mental illness, and other factors. Journalism contributed to this misunderstanding, making it even more unlikely that intelligent solutions would emerge.

In sorting through extensive surveys on consumer expenditures, housing and income, drug treatment, jobless claims, shelter enrollments, mental-health programs, and scores of other statistical material, Jencks found that the left and the right have misperceived the causes and nature of homelessness—not only its scope. Certainly, the deinstitutionalization of the mentally ill during the seventies contributed to some of the increase in homelessness; so did the gentrification of so-called skid rows.

Most of the people who end up sleeping on the streets or in public buildings are not the lazy and the shiftless but the addicted, the unskilled, the profoundly luckless, and the disconnected—often in toxic combination. Married couples rarely end up homeless, Jencks found. Joblessness by itself is unlikely to lead to the streets. And Republican housing policies—spending went up, not down, under Reagan—had only a marginal effect. Housing units were abandoned not by government but by private landlords.

Books like Jencks's (Andrew Hacker's *Two Nations* and Randy Shilts's *And the Band Played On* have played equivalent roles in the respective debates on race and AIDS) are regarded as something alien to journalism because they fail to mimic the accepted forms of "balance" and "objectivity." The notion that reporters must strive for detachment has become mainstream journalism's leading moral imperative. Yet



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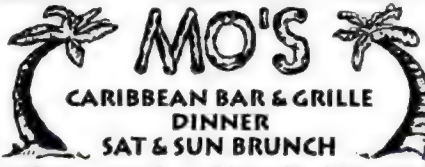
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journalism arose from fiercely opinionated pamphleteers and partisans who never dreamed of being evenhanded.

Objectivity was the bright idea of nineteenth-century publishers. After the invention of the rotary press, publishers realized they could print and sell many thousands of papers each day rather than a few hundred. But the ticket to big sales was moderation: The fewer people journalists annoyed, the more would buy the paper. The hell-raising tradition of Thomas Paine was swiftly abandoned. In its place, schools now teach—and editors and producers preach—a credo that makes it tough for journalists to push their stories beyond boundaries laid down by competing interest groups.

Freeing journalists to use their instincts, to tell hard truths when necessary, to even occasionally become advocates, would require a radical change in the way news organizations work. Despite the revolutions (informational, cultural, sexual) raging around us, the structure of media institutions has hardly changed in a century.

There is, in fact, no such thing as a national press corps in America. There is a Washington press corps, whose thousands of reporters swarm around the same few institutions, and there are a few papers and news magazines with bureaus in a few major cities. But that's not the same thing. National coverage by major newspapers and TV networks remains accordingly fragmented. So-called national newspapers like the *Los Angeles Times*, the *New York Times*, and the *Washington Post* deploy their staffs en masse to tackle breaking stories like earthquakes and plane crashes, but rarely to ferret out the truth about "oozing" stories like homelessness.

Christopher Jencks is seen as a brilliant academic, his work worthy of front-page reviews in *The New York Times Book Review*. But he would serve far better as a journalistic role model. (And not for the first time, either. In his previous, contrarian work, *Rethinking Social Policy: Race, Poverty and the Underclass*, Jencks explored difficult questions about crime, affirmative action, and welfare in much the same way.) He is fearless about reporting his conclusions, even when they fly in the face of conventional wisdom. Those conclusions are shaped and supported by facts. And he is willing to advocate.

Jencks seems to understand that people would rather hear the truth than weigh conflicting, carefully concocted versions of it. "There is a certain kind of knee-jerk liberal and conservative position on almost every subject," he told the *New York Times*. "But the number of people who actually take these positions is relatively modest; most people pause to think about things."

Given half a chance.

Jon Katz can be E-mailed at [JDKatz@aol.com](mailto:JDKatz@aol.com) and at [jonkatz@echo.nyc.com](mailto:jonkatz@echo.nyc.com)



The Bottom Line/John Connolly

# FREE MONEY AT SALOMON BROTHERS

## MORE STREET SHENANIGANS

WHILE SCANDAL FANS THRILLED to the ongoing debacle at Kidder Peabody—in which a hot, young trader allegedly faked \$350 million in government-bond trades—another investment bank quietly disposed of a smaller, but equally telling, bit of accounting legerdemain. On April 21, a 39-year-old Salomon Brothers corporate party planner named Kathy Tompkins was charged with stealing more than \$1 million from the firm. The figure is a pittance compared with the alleged fraud perpetrated by former Kidder star Joseph Jett, but it reveals how profligate Wall Street has been as it quietly returns to eighties-style profitability.

Tompkins, who worked at Salomon for eleven years—she arrived with the eighties bull market—was reportedly paid \$175,000 a year to plan parties and, among other tasks, procure classy gifts for clients and Salomon employees. But she was given—in retrospect, at least—what seems to be extraordinary freedom. According to law-enforcement officials, Tompkins's odd arrangement required her to pay up front and then apply to Salomon for reimbursement. But Salomon apparently never bothered to check on what the money was going for.

Between June 1992 and last October, according to an arrest warrant, Tompkins submitted 23 forged invoices from Barneys to her bosses at Salomon and walked away with \$1,106,925 in cash. (Barneys has confirmed that none of the purported purchases ever took place.) Given that Tompkins's phony expenses were averaging almost \$70,000 a month, it's remarkable that no one questioned her seemingly vast need for executive-appropriate tchotchkes. (Salomon refused to comment on the case.)

Tompkins, a source says, took the cash windfall and went on a spree, spending virtually all of her ill-won gains on clothes and jewelry—she even visited her unwitting friends at Barneys.

Law-enforcement officials, speaking on the condition of anonymity, said that Tompkins's thefts were uncovered accidentally last November when a recently promoted Salomon executive tried to lo-



**KATHY TOMPKINS:** *She walked off with a million in cash.*

cate silver plates, picture frames, and candlesticks that had supposedly been purchased for the executive suite. Salomon, the focus of major federal investigations into illegal bidding practices three years ago, believed that a theft had occurred. When a police investigation revealed that the loss had, in fact, been an accounting scam, Salomon quietly fired Tompkins.

Last Thursday, a visibly nervous Tompkins—a married mother of two, including a one-month-old—was whisked into State Supreme Court. After the judge held a brief meeting outside the courtroom with the prosecuting attorney and Tompkins's lawyer, Tompkins quickly pled guilty to grand larceny and falsifying business records. Tompkins, a source says, also agreed to forgo her 1993 bonus and her share of Salomon's profit-sharing plan, and give back her hoard of ill-gotten jewelry and clothes. The give-back was valued at \$400,000. But Tompkins gets the better of Salomon even now: Salomon, says a source, will give Tompkins full retail credit for the jewelry and clothes she hands over to the firm. But Salomon will have a hard time unloading it at better than wholesale prices.

Tompkins will be sentenced June 23.

The district attorney's office claims it will press for jail time, but a source says that a deal reached with the D.A. will allow Tompkins to do no more than community service. Her lawyer, Tom Fitzpatrick, says Tompkins is currently undergoing psychiatric treatment.

During boom times, a million on Wall Street does not seem very important, but first-quarter jitters in the bond and stock markets make it likely that the Street's loosey-goosey, it's-1985-all-over-again ambience will not last long. A million bucks starts seeming like real money.

**SPEAKING OF REAL MONEY:** FOR all the coverage of the ongoing Joseph Jett/Kidder Peabody affair, no one has been able fully to explain how the 36-year-old trader was able—if the charges are true—to ride a “glitch” in the accounting of zero-coupon bonds to \$350 million in fabricated profits. Three Wall Street executives, none of whom wished to be identified, explained how such a scam could work. Let's say you buy a bond at 50 points and sell it

for 51. You show an incremental profit, which when you deal in tens of millions of dollars is lots of money. But the delivery of those bonds to their new owner can take anywhere from six months to two years. In the meantime, you have to pay interest on the bond, which can more than wipe out your profit. For example, if you sell bonds that bear an annual interest rate of 4 percent and they are not scheduled for delivery for six months, you (the seller) must pay the interest for those six months. Over six months, this amounts to roughly 2 percent. Paying 2 percent interest on, say, a one percent profit leaves you with a one percent loss. And that can quickly add up to quite a loss.

This is where the ruse comes in: Kidder's accounting system apparently gives you, the trader, credit for your initial profit but does not charge you for the money you've lost paying interest (*that gets debited from another department's accounts*). So you—or Joseph Jett—can claim enormous profits (and reap multi-million-dollar bonuses) even as your firm is losing money.

Another point: It is, say our experts, mighty difficult to hide such a glaringly obvious loophole from higher-ups. ■



# CAN HOCKEY GET HIP?



**ICE CAPADES:** *The Rangers eliminate the Capitals last week.*

## IF THE RANGERS WIN, MAYBE

A DOZEN CAMERAS AND 30 OR SO REPORTERS are crowded around Mark Messier in the New York Rangers' locker room, focused on his grizzled face, hanging on his every word. The somber captain—still dripping with sweat, holding a blue mesh bag filled with his dirty laundry—has just led his team to yet another playoff victory. Messier, who doesn't seem to blink, answers every question in a quiet, controlled voice, surprisingly at ease with the phalanx of media who've begun following the Rangers—already called “the team of destiny” by one tabloid—as they steadily advance toward the Stanley Cup.

“Do you think all the attention your team is getting is helping hockey?”

Suddenly Messier seems to falter.

“Oh, I don't know. . . . What was that question?”

Clearly, Messier has more pressing issues on his mind. As he has stressed after every victory, it's way too early to line up for the ticker-tape parade Mayor Giuliani promises if the Rangers go all the way. But now that they've swept the Islanders and eliminated the Capitals, and as they battle the Devils this week (in the Rangers' first trip to the conference finals since 1986), it looks like 1994 could forever silence the deafening jeers of “1940,” the last year in which the Rangers won the Cup. A New York triumph—which would

attract international media coverage—could have an irrevocable impact on hockey, a Canadian obsession that has remained America's No. 4 sport. “I think it would be, without question, one of the greatest things that could ever happen to our game,” says L.A. Kings captain Wayne Gretzky, Messier's former Edmonton teammate. “I think it would be a tremendous step forward.”

It's not hard to imagine why hockey has been typecast as the homely stepsister of American sports: It's a foreign game. The puck's too small. You can't see the players, though you wouldn't want to, anyway, because most of them have no teeth. And none of the above translates well to TV.

In fact, hockey has been undergoing a remarkable transformation. And the Rangers' rebirth this year as Stanley Cup favorites is just a convenient—and some might say cosmic—coincidence.

After a thirteen-year absence, hockey has returned to network TV—albeit with just six Sunday-afternoon games for the season—on ABC. After virtual obscurity on SportsChannel, the NHL is in the middle of a five-year contract with ESPN, whose hip, funny commercials from Nike's ad agency, Wieden & Kennedy, have made cable-TV stars out of hockey's faceless heroes. The stunning success of new franchises in Anaheim and Miami (joining Tampa Bay and San Jose, which recently entered the league) proves that hockey has more than just limit-

ed regional appeal. The arrival of Disney and Blockbuster Entertainment's Wayne Huizenga as proud team owners—of the Mighty Ducks (named for the movie) and the Florida Panthers, respectively—doesn't hurt, either.

Meanwhile, the NHL is cashing in on America's obsession with in-line skating. Millions of kids captivated by Disney's *Mighty Ducks* and its sequel have made roller hockey the sport of the moment. Thanks in large part to *Mighty Ducks* team merchandise (which is expected to outsell that of every other sports team this year), sales of NHL-licensed products will increase from \$800 million in 1993 to an estimated \$1.1 billion in 1994.

But just how big and how cool could hockey ever be? Even though pop figures like Queen Latifah and Martin Lawrence are turning up in team jerseys, hockeywear sales still lag far behind those of baseball and football (\$3 billion each annually) and basketball, which brings in about \$2.5 billion. More telling are the TV ratings: On ABC, a Rangers-Islanders playoff game got a 1.5 share, less than a third the audience drawn to a regular-season matchup between the Knicks and the Chicago Bulls.

Hockey zealots would like to compare the current NHL to the National Basketball Association of the early eighties, a long-neglected league that was ripe for change when Commissioner David Stern came along and turned it around. (In fact, NHL commissioner Gary Bettman was Stern's No. 2 man until he switched sports last year.) But is it really possible that hockey can be the basketball of the nineties?

Negotiating for national-television exposure is key. “Our not being on television for so long has caused a learning deficit,” says Bettman. “People don't understand hockey, so they don't try to understand it. It can't be that the best game to watch in person is the worst sport to watch on TV.”

But hockey poses some tricky logistical problems. While much of the action on the ice comes from playmaking behind or in front of the puck, most viewers want to keep their eyes on the prize—a three-inch object moving up to 90 miles per hour.

“You can't put cameras 150 feet away from the ice surface and expect to cover a game well,” says Mark Quenzel, ESPN's senior coordinating producer for the NHL. “Most owners don't want to put cameras 20 rows up at center ice where they will block 100 seats.”

ESPN has been experimenting with ways to make the sport easier and more



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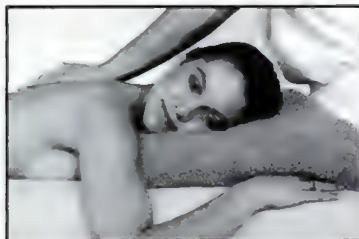
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exciting to watch, using space-saving robotic cameras and additional natural-sound microphones. The NHL is studying the Firepuck, which shows up as a glowing red object on TV. In fact, the league is desperate to ensure a happy though belated marriage with the medium.

"The NFL hands us their schedule and we say, 'Thank you very much,'" says Loren Matthews, ESPN's senior vice-president of programming. "This season we sat down with the NHL and secured specific games and nights we're looking to do."

But Bettman and his TV-savvy team are also struggling against the constraints of local cable stations that require ESPN to black out games broadcast from their areas.

"We've got to crawl before we can walk and walk before we can run," says Bettman, who hopes for a network deal by the end of the century. "Remember, it took the

NBA a decade to do what it had to do."

That's true. But, as David Stern says, "We absolutely had a very fortunate series of events. They were called Larry, Michael, and Magic."

Hockey players have largely remained anonymous in this country—and therefore unattractive to most advertisers—for the simple reason that no one knows what they look like.

"One of the things I'm going to do when I have a spare moment is go to the helmet manufacturer and see if we can design a better-looking helmet," says Bettman. "I even suggested to Michael Eisner, 'How about a clear helmet?' No, I'm not so sure that works," Bettman says, starting to laugh. "All you'll see is a compressed head."

For years, Wayne Gretzky has been the only hockey player with an off-ice persona. Known as "the Great One" for his on-ice achievements, the handsome, well-spoken Gretzky has long-standing deals with mainstream companies, including Sharp Electronics, Coca-Cola, and Thrifty car rental. It can't be a comfort to Bettman that Gretzky wants to play for just three or four more years. Especially since it's unclear who, if anyone, can pick up the slack.

"The basic philosophy of the sport is derived from the Canadian prairie mentality," says SportsChannel commentator and veteran hockey writer Stan Fischler. "It

accentuates the team over the individual."

Though hockey has plenty of other accomplished players—New York's Brian Leetch, Detroit's Sergei Fedorov, St. Louis's Brett Hull (son of the legendary Bobby), and Philadelphia's Eric Lindros—the league must groom them to be media-friendly stars who can command national attention.

The ESPN spots are personalizing the game. In one, comic Denis Leary skates alongside Gretzky. In another, hyping a Rangers-Islanders game, the Rangers' Russian center Alexei Kovalev declares his distaste for "Long Island accents." "My wife yells at me that the biggest marketing opportunity I have missed is the hockey-hunks calendar," says Bettman. Such brash techniques, which might horrify hockey purists, could, in fact, go a long way toward solving the anonymity factor.



**THE FANS:** Outside the Garden before the game.

In New York, that may happen only if and when the Stanley Cup finally arrives. "It's a very competitive marketplace," says agent Jay Grossman of Athletes & Artists. "Particularly here, where there are nine [pro-sports] teams. In Boston, where hockey is a priority sport, the guys down to the fourth line are recognizable. In New York, you have

to really succeed in order to get that kind of notice. If the Rangers have success down the stretch, it will come at them very fast."

If the team ultimately prevails, winger Adam Graves—the superstar-apparent—may have the most to gain. After a career year in which he scored more than 50 goals, 26-year-old Graves—thanks to his extensive charity work, impeccable manners, and bee-stung lips—has been profiled everywhere from *Sports Illustrated* to the ABC evening news.

Brandon Steiner, president of Steiner Sports Marketing, a company that targets potential endorsers for clients like Coca-Cola, has added Graves to his list of top-ten celebrity spokesmen, the first hockey player he's recommended since Gretzky. "We feel the sport is inching up," says Steiner. "And Adam is probably one of the most well balanced players in the game. He's perfect for a fast-food company. Here's a guy who's got a really good appetite because he's worked so hard. I'd also pitch him to hardware companies,



because he's so tough and durable."

"I think what we're trying to get across is the personality of the game and the different personalities we have in our game," says Graves. "You see it a lot in basketball, especially in the last few years. I think we can take a few pages out of their book."

Ironically, basketball is now under attack for on- and off-court violence, making hockey look genteel by comparison. Even so, "we labor under the misperception that hockey is a real violent game," says Brian Burke, the former Hartford Whalers general manager whom Bettman hired as his enforcer. Burke, who wants to eliminate "the stupid stick fouls," gave out 35 suspensions this season, more than twice the number issued the year before. "We have to shed the image that anything goes."

The involvement of Disney—the ultimate corporate spin doctor—can go a long way toward cleaning up that image. "At first, I wasn't so convinced hockey could do so well for us," says Eisner, who grew up as a Ranger fan. "I was only convinced that we already had a fabulous arena, that it was a great sport, and that we'd made a movie about hockey that was successful. But we are a team that understands entertainment." More than half the Ducks' home games were sold out.

The sport's rapid expansion into warm climates has broadened its base not only geographically (making it more attractive to the networks) but demographically (today's street- and roller-hockey players are tomorrow's ticket buyers). "I think we got a good break," says league COO Stephen Solomon. "In-line skating was not our creation. But we're going to take advantage of it."

According to the National Sporting Goods Association, while sales of hockey skates grow by about 100,000 units every two years, the number of people who own in-line skates has quadrupled since 1990. Now factor in the popularity of 1992's *Mighty Ducks* (and its sequel), and you get the idea.

"My son loved that movie—that's where it all started," says longtime Ranger fan Rudy Giuliani, who has since been forced to buy 8-year-old Andrew a Sega Genesis hockey game and a hockey stick and to set up a makeshift goalie net in the backyard of Gracie Mansion. "As we speak, he's outside taking shots on goal." The NSGA predicts that 4 million to 5 million kids will be playing roller hockey within three years.

Ice hockey still needs some kind of marketing miracle, though, to get where it wants to go. And that could be where the Rangers come in. "Let me give you a little historical perspective," says Giuliani. "The thing that made the American Football League was Joe Namath and the Jets. The success of a New York franchise is crucial." The Stanley Cup finals begin at the end of the month—God willing, with the Rangers.



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# YABBA-DABBA-DOO



THREE HOPEFUL HITS: Arnold Schwarzenegger in *True Lies*, Tom Hanks in *Forrest Gump*, and Kevin Costner in *Wyatt Earp*.

## THE CAN'T-MISS CELLULOID SUMMER

YOU *will* GO TO THE MOVIES THIS SUMMER—something you seem to have forgotten how to do so far this year. On a happy July weekend, the top movies together can gross \$120 million. One recent Friday to Sunday, the total was less than a third of that. Personally, I applaud your lapse. I cannot remember four months that were so dreary. Not only have American films been awful, they have been timid. If the Oscars were held today, nothing would win.

The theater exhibitors are in despair, too. Now, admittedly, that's their normal state, but usually it's because many of the imminent summer movies are obvious bombs simply waiting to be dropped. Summer 1994, however, will be the biggest in history. But *too many* successful films are about to be released, and the owners don't have enough theaters to show them in. Which, in turn, means that hits will get "dumped" (i.e., hurried off screens so the owners can honor previous commitments) as never before.

What follows is a list of movies that at least some of the Powers That Be feel have a shot at reaching \$100 million in box-office gross. (Last summer, there were five: *Jurassic Park*, *The Fugitive*, *The Firm*, *Sleepless in Seattle*, and *In the Line of Fire*.) To achieve that kind of popularity, a movie needs two things: appeal to a very broad audience and repeat business (people going back two and three times, as kids did to *Jurassic* and young women did to *Sleepless*). This year, there are—gasp—*fifteen* movies that hope to fill the bill. And what makes this summer freaky is that none of the fifteen feels like a *Heaven's Gate*. The conventional wisdom is that they will all do \$50 million—plus.

Now this, of course, is madness. Studio executives need red ink (without failures, they'd have no one to hate). But today, at

least, *blissful* sums up their mood. Understand, of course, that everything that follows is hunch-playing. I simply asked studio executives, directors, and agents which movies might top the glorious \$100-million benchmark. With few exceptions, these movies have not been seen by people outside the studios that are releasing them. And please remember that last year at this time, it was even money that *Last Action Hero* (which I worked on) would pummel *Jurassic*.

Who will soar this summer? Who will crash and burn? We'll all be smart come Labor Day. Here are the hopeful fifteen, in order of their scheduled openings (the names in parentheses are the most compelling reasons behind the hunches). Let's get started.

✓ May 20: **Maverick** (Mel Gibson). "A lock 100 [million]. Mel gets to be Mel." "Yes. Brilliantly positioned—first movie out of the chute, and the second weekend is Memorial Day." "Great concept—and it's not a Western. It's *Lethal* out West." I am involved with this effort, so I cannot comment on its quality. But I have seen it, and I promise that Jodie Foster does not destroy her career. Think Jean Arthur.

✓ May 25: **Beverly Hills Cop III** (Eddie Murphy). In at least one way, the most interesting story of the summer. "Will breeze past 100. Eddie is back in the part that made him Eddie." But a majority strongly disagreed. "He was a phenomenon, no question. From *Saturday Night Live* to 48 Hrs. Big hit. Then *Trading Places*. Not just a hit, but now he's a critics' darling. Then *Beverly Hills Cop*. Has anybody ever started faster? And what was he, 23? But that was ten years ago. This ain't the eighties anymore." "We know too much about him now. We know he's not the sweet, naïve kid we wanted him to be. I think he is one of the two big summer stars whose careers have crest-

ed." (We'll come to the other one soon.)

✓ May 27: **The Flintstones** (TV series). The most hotly disputed. "I don't know anything about it, but I don't have to know anything about it. It is a lock. Those old TV series have somehow become our mythology. People just love them. Could be awful, and it would do 100." "It will open huge, and it will die. That first weekend, half the assholes in America will be running around going, 'Yabba-dabba-doo.' But here's what everyone's forgotten: *The series was never that big*." "Great concept—I'm not sure yet about the execution."

Personal aside: If last year's summer motto was STARS AS YOU WANT TO SEE THEM, this year it's CONCEPT AND EXECUTION. I hope that makes sense to you, because I didn't have the heart to ask what those words mean. Out There this time around. For 30 years, I have been trying not to raise my hand as studio executives talked to me about the importance of a character's "arc." It sounds so obvious, I'm embarrassed to ask what they mean. Or maybe I'm terrified of finding out. Anyway, *execution*, *arc*, and *concept* are very much words of the moment.

✓ June 3: **Renaissance Man** (Penny Marshall). Total ignorance of this one. Still, great expectations. "I think she might be the most commercial woman director ever." "I just get the feeling that Penny and Danny DeVito are going to be fun to be with."

✓ June 10: **City Slickers II** (Billy Crystal). "Sequels are losing steam out here, but I hear it's testing sensationally." "For a sequel to work, it has to have something new, like Connery in the third *Indiana Jones*. This one doesn't have that. But I hear it's testing sensationally. I think *everybody* has heard it's testing sensationally."

✓ June 17: **Wolf** (Jack Nicholson). One of the mysteries. "It was pulled from



spring, Columbia said, because it was so terrific they wanted to play it in summer. May I tell you that no one above the age of 3 believes that? It was pulled because it wasn't ready. But it might be now." "I think Nicholson as a werewolf has great appeal." "I think Nicholson as a werewolf has zero appeal. I think Nicholson as *anything* has zero appeal—unless they want to see the film anyway. In which case he is gold."

✓ June 17: **Getting Even With Dad** (Macaulay Culkin). The other falling star. "If this had come out after *Home Alone*, yes. Not now." "He's not a little kid anymore. No. Wrong. What am I saying? Of course he's still a little kid. He's just not the *same* little kid."

✓ June 24: **Wyatt Earp** (Kevin Costner). "It could be *The Godfather* out West. It's the one I most want to see." "What is it, three hours long? And when did Larry Kasdan want to direct a commercial movie?"

✓ June 24: **The Lion King** (Disney animation). King of the hill. "That's a stupid question: Is it going to do 100 million? There's only one subject for debate: Will it do 200 million?" "You know and I know this is a bullshit business. You pound your chest and wave your dick, but mostly you don't have the goods. They wouldn't be hyping it the way they're hyping it if they didn't have the goods." "The biggest star this summer is Disney animation. I don't think anything like that has happened."

✓ June 29: **I Love Trouble** (Julia Roberts). "Yes. Heeere's Julia, all cheery and bright in a romantic comedy." "People keep expecting her to slip, but she doesn't—still, it would be nice if she got in a good picture every so often."

✓ July 6: **Forrest Gump** (Tom Hanks). General feeling: This and *Wyatt Earp* could be the two highest-quality movies. "The sleeper of the summer." "Absolutely the sleeper of the summer." My favorite bit of reasoning: Tell me, pray, how a movie starring Tom Hanks, whose last three times out were *A League of Their Own*, *Sleepless in Seattle*, and *Philadelphia*—and directed by Robert Zemeckis, who ranks with Steven Spielberg and Ivan Reitman in terms of money—could possibly be a *sleeper*? One studio exec I asked said—curtly, I might add—"Goldman,

you just don't understand anything about selling a picture." He's right.

(A word here about sleepers. Last year, *Sleepless in Seattle* came from nowhere to claim the championship. A producer on the Sony lot at the time said this: "They didn't have a sleeper—they just did a lot of work to make people *think* they did. The movie was testing in the mid-90s—even little boys liked it. They took advantage of the title to make the connection." Said a peer, "Nowadays, a sleeper is

made 100 with the last Grisham [*The Pelican Brief*]. I don't see it here."

✓ July 29: **The Mask** (Jim Carrey). If you wonder how Hollywood keeps the Valium industry profitable, consider Jim Carrey. As the white guy on *In Living Color*, he was not widely known before *Ace Ventura*. Now a potential member of the elite. "This had a great trailer. Yes." "I love him. Of course, if this stiff, I may not return his calls—a *joke*. I always return calls. Shit, Goldman, I even returned yours."

✓ August 5: **Clear and Present Danger** (Harrison Ford). There is no true way of measuring star power. But this might come close. "It's a sequel to *Patriot Games*, which did over 80. But that came after *Regarding Henry*. This follows *The Fugitive*. If it breaks 100, credit that solely to Mr. Ford."

Perhaps more shocking than the movies listed are those that didn't make the cut, any of which could break through. Oliver Stone has a movie about violence (*Natural Born Killers*) and Rob Reiner has a comedy (*North*) and Andy Bergman has a comedy (*It Could Happen to You*). And John Hughes has a movie about a kid (*Baby's Day Out*), and there's also *Lassie* and *Black Beauty*, and Alec Baldwin is *The Shadow*, and *The Cowboy Way* might make it and *Angels in the Outfield* will make it, and there's *Blown Away*, and *Speed* is going to explode.

FOR HOLLYWOOD, SUMMER has traditionally been in two parts: from Memorial Day through the Fourth of July, then the rest. And tra-

ditionally, the summer has been front-loaded. Get the monsters out early and let them run.

But this year, that's just not true. If you're Mr. Universal and you're selling *Flintstones*, well, it's not that difficult, in May, to round up 2,000 theaters, the number you need to open wide these lunatic days. But it's not at all easy to do it in July, if a lot of earlier summer hits are still playing.

And when a movie gets dumped while it still has appeal, you're talking \$10 million—maybe \$25 million—that isn't going to be earned. The battle for the theaters will become merciless. Lifelong friendships will end. Phone lines will steam. Might make a good movie—I like the concept. But I guess a lot depends on execution. (If you find an arc here, keep it to yourself.)

## Parental Guidance Suggested

"*The Flintstones* is HOT, BUT *The Lion King* should be the hottest license of the year," says Karen Raugust, executive editor of *The Licensing Letter*, a trade journal. Since Disney is devoting a marketing effort that's been called "unprecedented in entertainment history" to *Lion King* products, Raugust believes its sales could top \$1 billion this year.

Nestlé will stamp *Lion King* scenes on its chocolate bar and pack *Lion King* trading cards with its Stouffer's frozen dinners. Burger King will offer seven action figures with its kids' meals. Cheerios will plunk lion spoons into millions of cereal boxes. Kodak will sell its film buyers a *Lion King* watch for \$7.95. Toys 'R' Us will turn sections of some stores into mini-jungles to encourage the sale of the vast *Lion King* menagerie. And on and on and on.

As for *The Flintstones*, MCA/Universal, Turner Home Entertainment, and Amblin Entertainment claim their 550 licensees will take in as much as *Lion King*'s merchandisers do this year. In the U.S., most products use images from the animated TV show, but some 50 licensees are replicating faces from the live-action movie. Kids can buy T-shirts, pants, bomber jackets, anoraks, diaries, sheets; Mattel's Hard Hat Fred, a John Goodmansque action figure; Colorforms's *Flintstones* playsets; Craft House's model kits. Sega, Nintendo, and 3DO will offer *Flintstones* video games; Williams Electronics Games makes a Bedrock-inspired pinball machine. McDonald's, turning many of its stores into "RocDonald's," will offer *Flintstones* mugs as part of a \$35-million promotion.



"I'd bet Disney's *Lion King* has longer legs, with a video and probably a TV series in the future," says Raugust. But Lois Sloane, of Turner Home Entertainment, counters, "*The Flintstones* has the arms and legs to reach out to four generations who grew up with the TV show. Everyone, clear off your shelves."

—Bernice Kanner

something the studios didn't think was any good, and to their dismay, it turns out it is good and they don't want anyone to bring expectations. But the truth is this: The day of the major studio sleeper is over." I absolutely agree. And this summer's major studio sleeper will be *Little Big League* (starring Timothy Busfield).

✓ July 15: **True Lies** (Arnold). The last time Schwarzenegger and James Cameron worked together, they brought us *Terminator 2*. But a lot of doubt here. Not if it would do well, but *when*. It has been delayed once. The feeling was that it could be again. But no one wanted to open against it. "It had better do well—the budget could feed Central America."

✓ July 22: **The Client** (John Grisham). "Yes, if it's great execution." "Julia barely



# FAST TRACK

EDITED BY STEPHEN J. DUBNER

LEGAL AFFAIRS

## DISORDERS IN THE COURT

**H**E KNEW HE WASN'T crazy," a Nassau County juror declared last Monday, shortly after helping find Joel Rifkin guilty of murder. "He knew what he was doing was wrong."

Rifkin's defense, led by Mineola lawyer John Lawrence, had failed the one essential test of insanity in New York State: Jurors felt that Rifkin understood the ethical implications—the ghastliness—of his violence. But what about the new "adopted-child syndrome" insanity defense about to be mounted by Martin Efman, who will represent Rifkin in his upcoming Suffolk County trial? Efman will try to argue, in effect, that Rifkin killed two women out of latent rage over his own adoption as a child. Isn't this defense yet another euphemism dreamed up in the insanity boutique, the result of an optionless defense lawyer with a fertile imagination sifting through the theoretical grist of a forensic psychiatrist?

Not entirely, but try telling it to the people. Between Lyle and Erik, between "black rage" (which William Kunstler and Ron Kuby will use to defend Colin Ferguson) and "pernicious thought disorder" (which failed Lawrence in Rifkin's first trial), it's tempting to attach the word *trend* to the phrase *insanity defense*. But that would be wrong.

"The growth is only a perception, because more and more of the cases are topics of intense media scrutiny," says Michael Perlin, a professor at New York Law School and



What'll he try next? Rifkin, the insanity-defense guinea pig.

author of *The Jurisprudence of the Insanity Defense* (Carolina Academic Press, 1994). Nationally insanity pleas are entered in well under one percent of cases—and, say most experts, the number is certainly not on the rise. Of the approximately 195,000 felony indictments in New York State between 1977 and 1987, only 556 insanity pleas were offered, of which 226 resulted in acquittals. But the acquittal rate among serial killers is almost nil. "Can you remember a case in which a heinous serial killer got off because of an insanity defense?" asks Jack Hoffinger, a former president of the New York Criminal Bar Association. "I can't."

Indeed, one reason the insanity defense is so rarely used may be that it's also risky: Studies show that defendants who get convicted despite an insanity defense get longer prison sentences. For defense lawyers, there's also the difficulty of turning highly technical psychiatric diagnoses into jury-friendly terms—tricky

business when dealing with a skeptical public that's already willing to dismiss certain highfalutin legal characterizations as . . . insane.

The nouveau insanity defenses can indeed be creative—one image that comes to mind is a marketing department renaming an old, poorly performing product. They can also provide

previously faceless defense lawyers a chance to shine, to wax psychiatric, to throw some dice that don't belong to them.

Now that John Lawrence has unsuccessfully tried one insanity defense with Rifkin, Martin Efman takes his turn. "Marty has a very arduous task in front of him by selecting a jury who hasn't already prejudged this man," says Lawrence, who also believes that Rifkin's defenses will get progressively harder. In subsequent jurisdictions, Rifkin will be represented by Sam Gregory (Brooklyn), Paul Vladimir (Queens), and Roy Schwartz (Bronx). One of these lawyers, though, says he won't resort to an insanity defense. "The prosecution is *not* going to be able to prove a case, based on the information I have," he says.

For Rifkin himself, it may not matter: On June 8, in Nassau County Courthouse, he will likely be sentenced to life in prison. JON GERTNER

### MAYBE IF WE JUST IGNORE IT . . .

IF YOU'RE WEARY OF ALL THE advance word about the Playtex Wonderbra, which provides frontal

enhancement for the ordinarily endowed, the good news is that the first shipment to the U.S. (it's British) sold out in three days. The bad news is that a national ad campaign is planned for September. Other reasons you may want to burn this bra:

- For the woman: It's an uncomfortable, cumbersome piece of hardware that spookily invokes a



- preliberation, Jane Russell, somewhat freakish image.

- For the man: It promises vastly more than it delivers.

- For all of us: It incited 35-year-old Amy Pagnozzi to discuss, in her *Daily News* column, the waxing and waning of her own breasts.



## CAUTIONARY TALE

## HADEN-GUEST'S VERY OWN HATED GUEST

**W**HEN HORACE HARRIS WAS ARRESTED LATE LAST MONTH AT the Upper East Side home of the writer and socialite Anthony Haden-Guest, and charged with attempted murder for slashing Haden-Guest and his female companion following a long night in SoHo, comparisons to *Six Degrees of Separation* were inevitable. Like the character in John Guare's play, Harris, who is now being held in the Manhattan Detention Complex, had managed to insinuate his way into a considerably higher and more arty social circle than his own. Also, he was black.

However, the Harris case becomes even more amazing in contrast—because rather than being the story of how a smooth young con man sweet-talked his way into the smart set, this is a tale of how a clearly creepy 41-year-old unemployed man from the Bronx can saunter onto the putatively sophisticated downtown art scene and not seem out of place enough for anyone to do anything about it.

On Friday, April 29, before he went to a dinner at the Stux Gallery, which led to late-night pleasantries at Haden-Guest's home and, apparently, to an invitation to sleep on the couch, Harris attended the downtown debut of a 25-year-old abstract painter named Rob Nuell. The show was held at Imaging Solutions, a TriBeCa storefront gallery and imaging studio. Harris knew Nuell from the Museum of Television & Radio,

where Nuell works and where Harris reportedly liked to while away his Saturday afternoons watching British TV comedies. "He spoke with a kind of British accent," says one museum employee. "He was very friendly. A little too friendly. You felt that if you talked to him for more than five minutes, he'd want to hang out with you indefinitely."

Nuell wound up inviting Harris to his opening. "And there he was on Friday night, working the room," says Nuell. "Everyone I later talked to said they had talked to him."

"Someone told him that I photographed fine-art nudes on the streets," remembers Spencer Tunick, who was shooting a series of party photographs that night. "And he said, 'I'll pose for you.' [see photo above] He seemed very positive about art and photography and getting naked on the street."

Harris is less affectionately recalled by one female guest, a 25-year-old artist's assistant. "He said he was looking for a girlfriend, and he wanted to go out with me," she says. "I felt really claustrophobic with him. He made me promise that I'd go see the film *Naked*. He said that he'd worked on videos for the Cure a long time ago. Also, he had this article from the *Times* of London about some man he really admired, who he said was his mentor. I thought it was really strange that when I asked Harris where he was from, he said, 'What does it matter?'"

Police would later discover that Harris, who was living with his elderly mother in a Bronx apartment that afforded a view of the pitcher's mound at Yankee Stadium, had been convicted of rape and sodomy in London in 1982. He also had a Stateside arrest record dating back to 1974, for offenses ranging from sexual misconduct to theft of services and petit larceny.

The exact steps by which Harris made the transition from the

Anthony Haden-Guest.



democratic precincts of the Nuell exhibit to the private-preview dinner at the Stux Gallery on Mercer Street are uncertain, although attendees at the former exhibit remember that Harris was tirelessly asking if anyone knew of any parties. His inquiries bore rich dividends in the form of Stux's celebration of eight abstractionists exhibiting under the title "In the Spirit of Things." The 60 invitees

to this event, a catered buffet supper, included artists, critics, curators, collectors, and assorted art insiders, among them Haden-Guest. One

of the exhibiting artists, painter

Carroll Dunham, characterizes the gathering as "an absolutely typical art-world event. There was absolutely nothing anomalous about it." And it appears that the hyperconvivial

Harris, who was wearing a grayish blazer and a pair of khakis that one person recalls as being too tight,

navigated the stylishly heterogeneous gathering with ease.

"I had never seen him before," says one gallery owner who was present, "but he was very friendly and he seemed to know my wife and son, whom he recognized from a copy shop on Greene Street"—where, it turns out, Harris had worked as a messenger for a few weeks. "I now feel really stupid because he was sitting there with me and that's why nobody questioned his presence. He offered to baby-sit for my son."

No one has any recollection of the point at which Harris hooked up with Haden-Guest, or the moment that perhaps twenty of the celebrants—Haden-Guest, Harris, and Stux gallery accountant Patricia Klein among them—left the premises and made their way to the White Street loft of artist Alain Kirilli. Although it was a spontaneous gathering, one attendee notes, "it was not like a SoHo loft party, but rather more like a decorous French party."

In the wake of the stabbing, these partygoers have been closemouthed. Haden-Guest and Klein, who was stabbed several times in the neck, are similarly loath to describe how a stranger managed to make it from SoHo to East 80th Street, or what sort of behavior disqualifies you as a potential sleepover guest.

"People can infiltrate the art world so easily," observes Matthew Weinstein, a 30-year-old abstract painter who was part of the Stux show, "mainly because none of us can figure out why they'd ever want to." MARK KRAMER AND CHRISTOPHER TRELA

## CON USES 6 DEGREES OF AFFECTATION

By RICHARD JOHNSON  
LARRY CELONA

Life imitates  
art in brutal  
slash attack



Horace Harris: The (alleged)  
knife of the party.



## HIGHEST EDUCATION

# An Honorary Doctorate Is a Terrible Thing to Waste



**L**AST YEAR, OXFORD GAVE ONE TO BILL CLINTON. B. B. King has one from Yale. Maya Angelou has more than 50. The late Dr. Seuss had six; Phil Donahue has four. Even George Lindsey, who played Gomer Pyle's cousin Goober on *The Andy Griffith Show*, has an honorary doctorate from, uh, the

University of North Alabama. ("I'll be *Doctor Goober*," he crowed at the time.) Here's who some of the local colleges and universities are flattering this year. (Don't bother looking for Columbia, which ferociously guards the identity of its lucky winners until they've promised to show up.)

<b>Who:</b> Ruth Bader Ginsburg, associate justice, U.S. Supreme Court.	<b>Who:</b> Jerry Seinfeld*, comic, TV star. There is no keynote speaker <i>per se</i> , but, says a spokesman, "Jerry has been invited to speak; we're sure he'll say something."	<b>Who:</b> Yo-Yo Ma*, cellist. Brilliantly, in place of traditional commencement address, Ma will play Bach—brilliantly.	<b>Who:</b> Joe DiMaggio, Hall of Fame outfielder.
<b>Where:</b> New York University	<b>Where:</b> Queens College	<b>Where:</b> Bard College	<b>Where:</b> New York University
<b>Number of Previous Honorary Degrees:</b> 10	<b>Number of Previous Honorary Degrees:</b> 0	<b>Number of Previous Honorary Degrees:</b> 5	<b>Number of Previous Honorary Degrees:</b> 4
<b>Why:</b> "For her achievements"; also, taught a course at NYU in 1968.	<b>Why:</b> Queens College graduate, class of '76; also, "students love him" (cf. Shoshanna Lonstein, freshman at George Washington University).	<b>Why:</b> "Ma's accomplishments reflect the mission of the college"; also, might help displace the memory of alum Chevy Chase's meandering commencement shtick in 1990.	<b>Why:</b> "For his philanthropist and humanitarian support"; also, the ex-Yankee turns 80 this year.
<b>Who:</b> Sidney Poitier*, actor, director.	<b>Who:</b> Kevin Dobson*, "TV celebrity," best known as Detective Crocker on <i>Kojak</i> .	<b>Who:</b> Yitzchok Grossman (a.k.a. "the Disco Rabbi"), chief rabbi of Migdal Haemek, Israel.	<b>Who:</b> Murray Kempton, newspaper legend.
<b>Where:</b> Sarah Lawrence College	<b>Where:</b> Molloy College	<b>Where:</b> Yeshiva University	<b>Where:</b> Hofstra University
<b>Number of Previous Honorary Degrees:</b> 2	<b>Number of Previous Honorary Degrees:</b> 0	<b>Number of Previous Honorary Degrees:</b> 0	<b>Number of Previous Honorary Degrees:</b> 2
<b>Why:</b> "In celebration of his talent, vision, and sense of purpose"; also, his daughter Anika is graduating the same day.	<b>Why:</b> "In recognition of his theatrical achievements"; also, his nephew James Dobson is graduating; also, it's hard to attract big-name celebs to Rockville Centre, Long Island.	<b>Why:</b> "For reaching out to young kids that society turned away, by going into the discos in Israel."	<b>Why:</b> "For years of service in journalism"; also it's about time those young pups learned some twelve-syllable words.

\*keynote speaker

ROB PATRONITE

## EPICENTERS

## Tiny Apartments . . . Corrupt Cops . . . Now an Earthquake?

**H**AVE YOU EVER CAUGHT yourself looking up at the Empire State Building and imagined it collapsing into rubble? If not, you're admirably well adjusted but perhaps a bit deluded.

New York City, after all, would be made extremely messy by a 5.0-magnitude earthquake—which, according to an upcoming documentary, is due just about . . . now.

"It would be no surprise if it happened today," says Dr. Klaus Jacob, a Columbia University seismologist. "Or tomorrow."

But earthquakes are California, right?

Only since about 1884,

actually, when the last Kinda Big One rippled through Central Park. Windows broke, chimneys fell, livestock trembled.

If New York were hit today with a quake that measured, say, 6.0 on the Richter scale, we could expect up to \$24-billion worth of damage to buildings alone, according to Jacob. The body count, of course, would be staggering if the temblor hit when buildings and subways and bridges were full. Then come the power outages, the looting, etc., etc. All of which makes the city indeed seem the "seismic time bomb" it's called in *Earthquakes: The Terrifying Truth*, which ABC will air

this Saturday night.

New York's fault lines, as it turns out, lie in unusually legendary spots—along 125th Street, next to the World Trade Center, and under Times Square. Jacob says that the city can expect a quake measuring 5.0 about every 100 years (which makes us ten years overdue), and a 6.0 perhaps every 800 years (none have yet been recorded).

All this is in a town where the word *earthquake* is absent from the building code.

ALEX WILLIAMS



It could indeed happen here.



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## THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY



Paul Manangan

## FASHION

Is this the dress of the moment or what? Short and flirty, it's one sexy little number. Think Winona Ryder and you get the idea. It's also the best deal in town—\$98 at Barneys New York.

## TELEVISION

*The Dick Van Dyke Show Remembered:* Carl Reiner, who created the original series, says that he waited years for the *absolutely right* sensibility to anchor this hour-long special. Whether Charles Kuralt is *absolutely right* is a matter of taste, but the clips—introduced by Mary, Dick, and others—are unassailably brilliant. (CBS; May 23; 8 to 9 P.M.)

## VIDEOS

*The War Room*—or “The Making of a President 1992,” without Theodore White. From directors D. A. Pennebaker and Chris Hegedus. Great moment: James Carville’s extemporaneous Clinton “concession speech.”

## RECORDINGS

*Wild Wood*, Paul Weller: In the seventies, Weller’s band, the Jam, revived the mod beat. In the eighties, with the Style Council, he did soul music. On his great new album—all psychedelic guitars and strident vocals—Weller is sounding, surprisingly, a lot like Free. It’s the very best he’s been in a long time. (PolyGram.)



region of South Africa since the seventeenth century. Look for '92 Sauvignon Blancs like Springbok (\$6) and Zonnebloem (\$10), and Chardonnays like the '92 Kronendal (\$8), '91 Hamilton-Russell (\$10), and '91 Boschendahl (\$17).

## THEATER

F.Y.I.: Grant Shaud—who most of the TV-watching world knows best as the character Miles Silverberg on *Murphy Brown*—comes back to Off Broadway. Shaud has just started playing the hustler-producer in *Four Dogs and a Bone*, John Patrick Shanley’s play.

## ART

Akira Kurosawa, the great Japanese director, started out as a painter, not as a filmmaker. But when he did turn to movies, “I occasionally made sketches to help communicate the image I had in mind.” On the great *Kagemusha*, however, he sketched every day, saying that financial worries caused him to “fear that it would not be realized at all, [so I was driven] to record my ideas for the film on paper.” Those sketches—violent, hallucinatory, abstract—are at the Ise Foundation (623 Broadway) through July 9.

## ASK GAEL

*What’s new? Really new?* No name on the door, but already Match is playing velvet-rope tricks, feeding cross-ethnic nibbles to night bloomers from up- and downtown. A Lucky Strike offshoot with dim sum, a raw bar, and desserts in the cellar; John McEnroe, Calvin and



Steven Freeman

Kelly with David Geffen above. At 160 Mercer; 343-0020.

*I want lunch fast and exotic.* The new Orient Express bar menu at Vong offers a spicy soft-shell-crab sandwich; braised-duck broth; tuna, lobster, or crab rolls; and more (\$6 to \$15) from noon to 2:30. Thai-style tidbits with drinks from 5 to 7, regular appetizers and desserts from 10 till midnight. Or linger after dinner in the courtyard. At 200 East 54th Street; 486-9592.

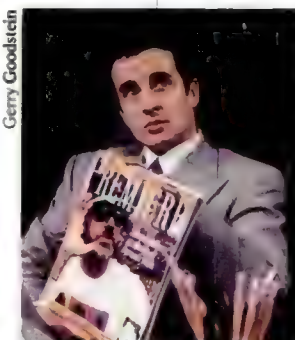
## TASTINGS

Wines have been produced in the Cape

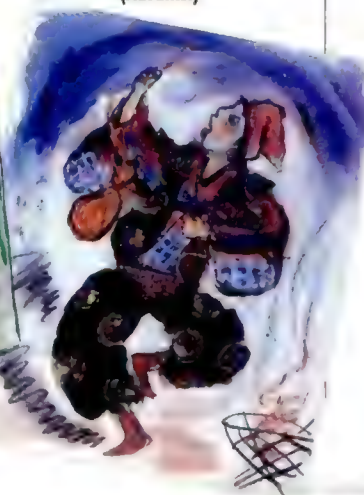
## BOOKS

*The Amazing Story of the Tonelli Family in America*, Bill Tonelli: Prompted by a piece of mail offering him the entire history of the Tonellis in America (all for \$27.95!), the writer (an editor at *Esquire* magazine) drove cross-country to find every living Tonelli in the USA. It may sound like a stunt at first blush—and in some respects, it is a delightful exercise in high-concept journalism—but Tonelli’s story becomes much more in the telling: a Tonelli’s-eye investigation into the psyche of contemporary American post-immigrant culture. (Addison Wesley.)

*Edith Wharton: An Extraordinary Life*, Eleanor Dwight: This is being billed as the *illustrated* biography of Wharton—to distinguish it from R.W.B. Lewis’s massive and masterly *literary* biography. There are wonderful evocations of old New York, the Berkshires, and Paris—in photographs, many taken by Wharton; in postcards; in letters; even in garden designs. Dwight’s also curated a Wharton show at the National Academy of Design. (Abrams.)



Gerry Goodstein





NEW YORK

Born during the Age of Malaise, they



Rashad Defense  
working out at  
Cardinal Hayes  
High School: "I  
just can't give up."



PHOTOGRAPHED BY DANNY CLINCH  
FOR NEW YORK





# Generation next

care. Raised under Reagan, they're socially conscious.  
Meet New York's new teen rebels

Bullet holes pockmark the brick façade of an abandoned grocery store at the corner of 112th Street and Eighth Avenue. They trace an almost graceful arc, only four feet off the ground, in line with their short targets: three boys—14, 15, 16—shot, police theorized, either out of revenge or at random. The youngest died on the sidewalk.

*Rasheed.*

The instant she heard the gunfire, Laverne Defense thought of her grandson, flashed on the 17-year-old

**By Chris Smith**



rounding that corner as he does every day after school. She knew Rasheed took precautions, locked his eyes on any car that slowed abruptly, but she also knew that this isn't a world where doing the right thing matters much anymore.

"This is *Revelations* we're living in," the 53-year-old grandmother says, her voice low. "Believe me. The Bible spoke of this, the Koran—everyone spoke of this time, nearly 2,000 years after Christ. The judgment. The chaos."

# "People my age are much less self-involved than Generation Y says. We're eco-conscious, race-conscious, everything co

On that particular evening back in November, Rasheed caught a break; he had stayed late at school to try out for the track team. Perhaps this was luck, or perhaps it was the result of a refreshingly adult decision Rasheed has made to not depend on luck where it is scarce. His grandmother believes it was something more than both.

"When he was born, I named him Rasheed Hasan," she says. "*Hasan* means 'handsome.' And *Rasheed* is the ninety-eighth attribute of Allah, which means 'the guider and deliverer.'

"Maybe I prophesied. I don't know."

IN THE NEWSPAPERS, IT SOMETIMES SEEMS, THERE ARE ONLY two kinds of kids these days: TEEN SCIENCE WHIZZES SHOW THEIR STUFF and COPS ON 14-YEAR-OLD RAPE SUSPECT: HE HELD THE GUN. To the marketing departments, there is only one: the cynical, cyber-savvy, socially conscious member of the Generation after X (which, the marketing departments are loath to recall, has been rather a bust as a marketing concept). Some sequel-happy trendmongers have even dubbed this new batch of 27 million 13-to-19-year-olds, kids born during the Ford and Carter administrations, Generation Y.

Generation Ys are different, different from the Xers and baby-boomers in all the ways those two generations were different from the one that preceded them: They are growing up under strikingly different social circumstances. Where baby-boomers feared the bomb and the draft and Xers feared McJobs, Generation Ys fear stray bullets and AIDS. Where the baby-boomers pioneered the sexual revolution and recreational drugs and Xers owned relentless irony, Generation Y has the Internet. As baby-boomers gravitated to the West Village and Xers to the East, Generation Y will go, when it's their time, to . . . wherever's cheap.

Generation Y is the first generation to come of age in the nineties—no more than that, though that's plenty. But like every

teenager of every generation before this, each member of Generation Y is only in the fuzziest sense like all the others; they are each, in their awkward, frightened, heroic, necessarily individualistic ways, trying to figure it all out. Rasheed is as much a perfect example of a Generation Y as he is an exception to it; so are Adie, Tegwyn, Sean, Tamisha, and Paul—five other young New Yorkers who together give a picture of where this latest generation may be headed.

IT'S PAST MIDNIGHT WHEN RASHEED FALLS ASLEEP FACE-FIRST into his physics book. Six hours later, he's squaring up his necktie before catching the subway to school. "You tell somebody you grew up in Harlem, all of a sudden you're not as good," Rasheed says. "They just go by what they see on TV or what they see on the train."

To "them," much of Rasheed's life would not be a surprise. His father is in prison. Rasheed doesn't know the specifics, doesn't want to know. His father writes him letters, telling him to keep his head high. His mother, a guard at Rikers Island, hanged herself when he was 12; Rasheed found her body. "She had me when she was only 16, so we didn't have much of an age difference," he says, his voice uncharacteristically shaky. "We did anything and everything together." Rasheed, who pronounces his last name "de-fenz," now lives with his grandmother and his dog—Shaq, a Chow—in a small Harlem apartment; they pay the bills, barely, out of his mother's Social Security death benefits.

As not seen on TV, Rasheed was an intern at Morgan Stanley last summer. "This kid is special," says Peter Henkel, a 30-year-old vice-president at the firm. Henkel pays Rasheed's \$2,550-a-year tuition at Cardinal Hayes, a Catholic boys' school just south of Yankee Stadium, through the Student/Sponsor Partnership program. "Something inside Rasheed figured out a long time ago where he was going in life."

"What happens with a lot of kids is they only see the now," Rasheed says. "They don't see the future."

At Hayes, Rasheed is vice-president of the student government and co-captain of the bowling team; after school he plays on a church basketball squad, organizes food drives for the homeless, even finds time for a girlfriend, Amakeda Sekou. But more than anything, Rasheed is a workaholic in training. Most weekday mornings, he is up ironing his pants at 6 A.M., arriving at Hayes before the 8 A.M. bell to finish his reading or to type a paper on the computer system. He always seems to be standing at attention, neatly dressed in his navy-blue blazer and red-and-blue floral-print tie; in his hand, always, is a Filofax. For all this the other kids in his neighborhood "call me white boy," he says with a short cackle; even that is measured, controlled. "It makes me feel good. They know I'm about school."

Currently ranking seventeenth out of 220 seniors, Rasheed wore out his Stanley Kaplan prep books and on his second try scored a 980 on his SATs. That wasn't good enough to get into Harvard or Yale—two schools Rasheed nevertheless applied to—but it did get him accepted at Boston College, Providence, Syracuse, Lehigh, and the University of Massachusetts. Rasheed has decided, after weighing all the options, to go to Colgate: More trees and fewer bullets, he believes, will make learning easier.

Harvard and Yale recruiters should have been at the Ball Park Lanes one recent Tuesday to watch Hayes bowl against All Hallows High. Rasheed, his turn up, pulls out a pair of broken eyeglasses—one of the earpieces is missing—and balances them carefully on his nose before hurling the ball. Between spares, he pulls aside Melvin, 14. Not allowing his Hayes-designated "little brother" to escape his stare, he says gently, "You still having trouble with math?"

Dazed and confused on Avenue A: Adie and O. J.





tion X," Tegwyn  
conscious.

"I'm really into  
that rebel thing,"  
says Tegwyn  
Anderson, in her  
Upper East Side  
living room.



"Uh-huh," Melvin says.  
"Has Father Paddock got you a tutor?"  
"I aksed him——"

"You aksed? You mean, 'I asked him.'"

It's a tricky transition, moving from where Rasheed has been to where he's going. If he weren't so young, and if his life hadn't been so difficult, the parable he uses to explain his perseverance would sound more appropriate to an eighties yuppie. "Say you're the CEO of a company, and your sister dies," Rasheed says. "Awright, yes, she dies and that's terrible, that's tragic, but what are you going to do? Like stop working and become a bum? And your excuse is going to be your sister died?"

"A lot of things have come in my path," Rasheed says, keeping the pain at a safe distance and his eyes resolutely straight ahead. "I could have given up. But I just can't."

**'m**AYBE I'M COOL NOW, BUT I'M NOT REALLY, because I'm going to end up squatting and fucking die before I'm 21." When she is sad, which is often, Adie\* uses her tongue to spin the silver ring piercing her lower lip. Her elbows propped on the dull Formica table at Leshko's, a fetid East Vil-

lage diner, Adie, 15, stares out the window toward Tompkins Square Park, past where her friends are *spainging*, begging for spare change. The silver ring spins.

"I like hanging out here and all," she says, languidly waving a Camel in her right hand and a half-eaten grilled-cheese sandwich in her left. "It's a big part of my life, but sometimes I wish I'd never known any of these people."

"I've fucked myself up so much."

Adie drops the sandwich and begins tugging at her dirty blonde hair; she ticks off her résumé. "I've learned how to smoke, how to do drugs in abundance, how to spainge effectively, how to mooch off people, how not to trust people," she says. "I'm sure I'd be much healthier if I'd just been a little nerd girl at school."

Her pale-blue eyes water, and her head lolls over, resting against the wood-paneled nook of the grimy booth.

Adie certainly has a flair for the melodramatic; she spends as many afternoons over at a friend's house watching MTV as she does hanging out with the spaingers. But she isn't overselling this subset of Generation Y, the Crusty culture. Where the beatniks and hippies and punks once trod, there are now Crusties—young, mostly white kids hopping freight trains and squatting in

\*Names marked with an asterisk have been changed.





Sean Miyaynes with his West 107th Street mural: "The way I see the world, everybody's using somebody for something."

"I did something? I didn't try to"

abandoned buildings that lack running water for bathing, hence the name.

Adie's not yet a full-fledged Crusty. She spends most nights with her parents in a "crappy" apartment not far from the park, and she's still scared enough of them to not give her real name. Her father, Adie says disgustedly, is a free-lance artist. "He makes almost no money," she says.

Adie's mother is very sick. "She said to me, 'If I ever die, you should probably find a place for your dad in a squat.'"

Bleak hopelessness flip-flops with a desire to be "a normal kid." Adie recently changed schools, moving to a small private school downtown after fights with classmates and plummeting grades. Of the latter, Adie says, "Doing acid every day doesn't help you very much."

Counting on her fingers to calculate the number of months she spent tripping, Adie finally decides on six. "I did some acid, and I had like a really bad, bad trip," she says. "I freaked out in a major way—I realized that nobody gives two shits about me if

I was on the street. It made me really depressed. I did this to myself." Shaken, she quit drugs in November.

Three months later, Adie sat on Avenue A with her best girlfriend, O.J.\*, talking about their futures. O.J., more optimistic, kept insisting Adie could go to college. Adie was able to concede at least the possibility of hope. "You know who I admire?" she said. "Kurt Cobain and Courtney Love. They got a house and they got a kid; they were fucked up when they were young. If I could be successful like that, that would be pretty cool."

By April, Cobain had killed himself and Adie had reverted to a previous worldview. "The world sucks," she says. "It's always like that—anytime there's somebody you respect, they always fuck up or die."

Sober for seven months, Adie's getting along much better with her parents. She even cares enough about school to worry that being honest about her past drug use could get her expelled. Just don't expect her to buy into normalcy for the rest of her life, however long it might be. "I don't want to work; that



sounds scary to me," she says. "I could get on welfare, but I don't want to be some fucking slave to the state."

Blue cigarette smoke floats around Adie's head like a cloud. "I want to be, like, free, you know?"

**T**HE ONE DRAWBACK TO LIVING in New York," Espy says, "my parents did not grow up here, so they've become extremely, like, overprotective."

"Totally," Tegwyn agrees. "You know the theme parties on Saturday nights, like 'Dazed and Confused' or 'Save the Turkeys'? These are parties at clubs, like Tropicana or Country Club. They're organized by seniors at Horace Mann or something—"

They giggle.

"My parents won't let me go," Tegwyn continues. "They start at ten, and my mother's like, 'I'm not sure—there's a lot of drinking, there's a lot of smoking.'"

"My mom, she trusts me, right?" Jessica chimes in. "Or at least I think she does, I don't know. She says to me, 'Don't drink at the Nirvana concert, 'cause you're on antibiotics and you can die from it.' I was like, *Oh . . . my . . . gosh!* How can she think I was going to do something like that?"

"Parents talk amongst themselves," Tegwyn says, "and they hear what other girls in our class are doing, and they assume that their children are doing it too."

It's 3 P.M. at Lepanto on the Upper East Side, and, as usual, the three Chapin-school sophomores are gathered before a plate of French fries; all around them are fellow Chapins in green plaid skirts and Brearley girls in blue. Today, they have a prime

ng really stupid," Sean says. "I tried to...how can I explain kill myself, exactly. I just wanted to be independent."

window seat.

For Tegwyn, tall, slim, and startlingly composed for 16, this is what it's like to be a teenager in New York.

Or Connecticut, where Tegwyn's family has a weekend home. "My parents were very upset when President Clinton became president," she says. "Because they happen to fall into the top one percent tax bracket. My parents end up paying, like, 55 percent of their income to the government, and that's not fair." Her father, Gavin Anderson, 48, is the president of an international public-relations firm that represents, among others, Coca-Cola, Philip Morris, and American Express. Her mother, Valia, 43, is an interior designer. Both are natives of Australia but have been in New York for twenty years; they are nevertheless—or consequently—deeply frightened of what the city might do to their three children. The Andersons live only one block from Chapin; Tegwyn is expected to clear in advance any detours to and from school. She is not allowed to ride in a cab alone. She has been on the subway—once, when the bus for a school field trip fell through; she never did get around to telling her mother about that.

Their strictness, Tegwyn's parents insist, doesn't mean they don't trust her. "It's just the environment in New York," her mother explains. "I have a problem with whom she may encounter—the wino on the street, the obnoxious individual that

## Those Crazy Kids

**With every new generation comes a new chance to classify, categorize, and jettison stereotypes of the past. A half-century chronicle of how American youth have changed:**

**Their goals, say those who know and have studied them, include taking action on AIDS education, violence, drugs, racism, the environment—the issues that concern them most. . . . They're just as interested in saving the Brazilian rain forest as they are in cleaning up the local waterways.**

—"A Snapshot of—Wait for It—Generation Y," the *Toronto Star*, February 20, 1994

**Teens care—about AIDS, race relations, child abuse and abortion. They like to volunteer and they respond to marketers who they can believe are helping make the world better.**

—"Generation Y," *Advertising Age*, August 30, 1993

**They grew up in a global world. That CNN consciousness has made them environmentally and socially active. . . . Xers want to patronize companies whose practices are socially and environmentally conscious.**

—"Who Is Generation X?," *Automotive News*, October 18, 1993

**Generation X, as a whole, is more serious and cynical than many Baby Boomers may have been in their youth. Their lives have been clouded with dismal news about the economy and the environment. "They're worried about the future. Baby Boomers trusted the system to take care of them, but Xers believe they will have to take care of themselves," [Karen] Ritchie says.**

—"Spotting the X Generation," *Dealer Business*, February 1993

**They talked about reducing governmental controls, the sanctity of the individual, the need for equality among men. They talked, very seriously, about the kind of society they wanted to live in, and the fact that if they wanted an ideal world they would have to go out and make it for themselves, because nobody, least of all the government, was going to do it for them.**

—"A Social History of the Hippies," *Ramparts*, March 1967

is muttering whatever under his breath, the haphazard drivers. Your number can come up a lot more quickly here, and I guess I'm just trying to protect Tegwyn from unseemly encounters."

Every Friday, her parents pile Tegwyn; her sister, Kylie, 12; and her brother, George, 11, into the family Volvo and escape to Connecticut until Monday morning. "We basically think of ourselves as living in Connecticut," Tegwyn's father says. "But the best schools are in New York."

As the oldest child, Tegwyn is the one who by tradition

should be testing the boundaries her parents lay down. She did try to sneak a cigarette one afternoon—but was quickly spotted and turned in by a friend of her mother's. So her rebellion these days is limited to worshipping Axl Rose and rolling her eyes when her parents say things like "unseemly encounters."

"There are times when I feel like my life is a train, and I've been left at the station," she says. "And it just keeps going and I'm, like, 'Wait, slow down, slow down!'"

Tegwyn's movements may be monitored, but her mind has been encouraged to roam. In April, Tegwyn choreographed and performed in a modern-dance piece called *Is Anybody Listening?* "It's about dealing with my own religious conflicts," she says—sixteen years of the Catholic church have led her to question the existence of God. When her English-class assignment was to find a novel outside the reading list to read, she chose *Bastard Out of Carolina*, a lesbian's coming-of-age novel set in the white-trash South. "My parents raised me to their level instead of coming down to mine," Tegwyn says. "As a result, it's easy for me to carry on an intelligent conversation with someone who's older. But there are downsides, because when I meet people my age, I'm like, *God, you're stupid.*"

Like others of her generation, Tegwyn is socially concerned. "People my age are much less self-involved than what's supposed to be Generation X," she says. "We're eco-conscious,





Tamisha Fields and son Torrey in Red Hook: "I gotta teach my son right from wrong."

race-conscious, everything conscious."

For now that consciousness is largely theoretical. Tegwyn's a member of Chapin's AIDS Awareness Club but has never known anyone who's been infected. Though her world is circumscribed, she's passionate about the one social ill she's observed firsthand.

"Anorexia is a big problem," she says, indignantly charging that Chapin officials censor stories about it in the school paper. (Chapin administrators deny this.) "It gives the school a bad image—c'mon, Chapin admit that there's a problem? You wouldn't want to scare away any incoming parents, would you?"

**D**ON'T KNOW WHERE MY FATHER'S AT," SEAN MITAYNES, 18, says blankly, as if he weren't talking about his life but fiction. "From the age of 5 till about 9 or 10, I didn't live with my mother, I lived in different foster homes and stuff." Some of the foster families were good, but others were hardly an improvement over living with a drug-addicted mother; Sean claims one guardian hit him repeatedly with a belt, another locked him in a closet for hours at a time. School drifted past him; he was left back a couple of times, missed some grades entirely. His mother cleaned up her act, eventually; Sean's eyes moisten as he recalls her fight to retrieve him, and their brief reunion.

"Some people don't want to ask—what happened with your mother, how come she died and stuff?" Sean says. "Just so you know, my mom died of cancer; she had cancer of the uterus. She was already dying from AIDS from shooting drugs and stuff, and doing other things, whatever."

Sean glances through the windows of an interior-design store on Lafayette Street, shrugging at the \$17,000 chandeliers. "Wanna see something I drew?" he says excitedly, moving to the graffiti-covered-steel service door next to the shop. Sean

hunts through the bold swoops and jagged slashes of white and silvery paint on the blue door, looking for his tag.

"Is it still here?" he says, frowning. "I drew something last week; I walked by yesterday and it was here." Part of the door has been cleaned, and some new tags obscure older markings. Either way, Sean's is gone.

He flips his Walkman back on to Snoop Doggy Dogg, and heads for Astor Place.

It's Saturday night, and this Puerto Rican from the Bronx has come down to hang out on lower Broadway. He's a charming kid, hard and fragile, a vocal mix of the Beastie and Bowery Boys. When he bops through street traffic, it's almost as if his limbs have no joints; he laughs with a big, cartoony *yuk yuk yuk*. Outside Astor Haircuts, Sean, dressed from baseball cap to hiking boots in Ralph Lauren, laughs at two suburban kids doing the baggies-and-backward-cap homeboy routine. To Sean, they're not a part of his generation; they're hardly even the same species.

"Rich white kids," he pronounces. "They don't know what's really out there in the world. They're not prepared. If they come in the streets, if they run into the person I used to be, they're gonna get schemed on, they're gonna get their stuff taken. I got an education in who you can trust."

About two years ago, Sean was living with yet another foster family; Iris Meléndez and Rudy Feliciano, staff members from West Side High School, took him home to Parkchester, but he couldn't deal with the rules they imposed. "I did

something really stupid," he says. "I tried to . . . how can I explain it? I didn't try to kill myself, exactly." Maybe not, but he was blue when they cut him down. "I just wanted to be independent," he says.

What he got instead was psychotherapy, and entry into an Amsterdam Avenue youth program called the DOME Project. Sean spent two years in DOME's intensive junior high; then Bob Ellis, his counselor at DOME, steered him to West Side High School. There Sean was selected for his biggest move yet—a ten-week trip to a kibbutz in Israel. The summer in the Middle East, Sean says, saved his life. "I realized how important Iris and Rudy were to me, and how I almost lost them."

Sean doesn't shoplift his wardrobe anymore; he has an after-school job as a messenger for a photo lab. He's also given up graffiti, mostly. Other than creating a privately sponsored mural on West 107th Street, he's restricted his painting to just a few canvases; he doesn't steal spray paint anymore, or prowl the subway layover spots near City Hall, where N and R cars once idled invitingly. But he does keep a marker in his pocket for

"Do you think when we get older this s  
Ronnie asks. "No," Paul says definitively.

quick hits, and he compulsively fills stray napkins with his tag, OJAE, in inflated, balloony lettering.

The scab over his left eye, Sean says, resulted from a fight he didn't start about a week before, an old graffiti beef returned to haunt him. He says he tried to hide in a taxi, but a gang of kids dragged him out, punched and kicked him, slashed his jacket with a razor.

"The eighties were a lot safer than it is now," Sean says. "If you'd paint over someone's stuff, you would fight, but at the end of the fight it would be squashed, and that would be it. We deaded the beef. Now it's like, 'I'm gonna go home and get my gun.' Things are so much *stoopider*. I wanna leave this stuff behind."



**t**AMISHA FIELDS, 17, IS DASHING HOME FROM SCHOOL, through the small asphalt playground wedged between three sullen high rises in the Red Hook projects, past the monkey bars, past the decapitated cement turtle. She looks up to an open third-floor window.

"Torrey!" she squeaks at the little boy in the window. "Hi, Booby! Mommy's home!"

Tamisha darts into the elevator, ignoring the paper, the standing gray water, the beer cans, the smell of urine, her mind only on apartment 3B, where she lives with her parents and two brothers—and where 2-year-old Torrey waits in his Bert and Ernie slippers.

Three years ago, school was irrelevant; feeling lost among the 3,700 students at John Jay High School, Tamisha would skip class to hang out with girlfriends, smoking and listening to music. On weekends it was late-night dance clubs in Manhattan.

Then, at 15, Tamisha got pregnant. She claims it was a big surprise—she'd been having sex for more than a year without any problems, but also without any protection. "I ain't never had no sex-ed classes," she says. Tamisha waited six months to tell her parents; even more terrifying than their potential reaction, she says, was the memory of a close friend who died during an abortion. When her boyfriend, Torrey Strunkey, now 19, promised he'd stick by her and the child, her decision was made.

That year, 13,000 teenagers had babies in the city; thousands of them subsequently dropped out of school. But for Tamisha, who was already a dropout, having a child helped motivate her to redirect her directionless life. "I think my son really changed me," Tamisha says. "I really got to teach him the way this life is, growing up now. I gotta teach my son right from wrong."

Critical support has come from the South Brooklyn Community School, which is run by Good Shepherd Services with taxpayer money and private donations. At South Brooklyn, Board of Education teachers guide 65 students who've failed in larger public schools. The school teaches the traditional stuff, but it also calls home to wake up students who oversleep, and holds weekly counseling sessions where students can cry and gripe. "You got a problem," Tamisha says, "you don't have to be packing it in your head and going over it."

**ex stuff goes away?"  
"Not even a little?"**

Despite her initial fears, Tamisha's parents have been there for her. They've promised to scrape and stretch to pay the bills for Torrey as long as Tamisha stays in school. Tamisha's mother, Patricia, a teen mother herself who's been working for the phone company since the age of 19, says welfare is out of the question. "Once you're on

welfare, you get lazy. You sit around and wait for the check." Her father, Victor, a former drug addict, has been inspiring as well—remarkable, because six years ago she was ashamed of him. "My friends used to tease me on the street. They'd be like, 'Look at your father!' and laughing. I'd be crying and everything." One night Tamisha awoke to find her spaced-out father stealing the family's clothes. "I told him, 'Why don't you get yourself together?' And he did, too." Victor Fields now works the night shift at the post office and attends regular Narcotics Anonymous meetings.

Tamisha plans one day to be a nurse, an ambition she developed after her oldest brother, Anthony, was shot and paralyzed from the waist down in 1991. Tamisha watched Anthony's nurses during the year he was in the hospital, and after giving birth to Torrey, she enrolled at South Brooklyn as the first step toward nursing school.

But for all Tamisha's determination, there are constant reminders that the future is far from a neat package. In December, Patricia Fields noticed her daughter's stomach swelling. "I could have killed her, 'cause she knows better now."

Tamisha lights a cigarette. Her eyes search the corners of the living room as she tries to explain. Torrey senior doesn't like to wear condoms, she says, and for some reason, the birth-control pills stopped working.

"It was my decision now, okay?" her mother responds bluntly when asked about Tamisha's abortion. "If she's going to be here in the house with me, one child is enough until she finishes school."

Graduation is only a month away. From her tiny, pink-walled bedroom, if she leans over Torrey's crib and the sky is clear, Tamisha can almost see Hunter College, where she wants to



"We were born into a shitty world," Paul Josephs says. "And most kids are just conforming to it."



enroll in the fall. "But I've just passed the test for a post-office job, and I'm waiting to hear from them," she says with a sigh. "I can't believe it, but the college says my parents make too much money for me to get financial aid."

Outside the bedroom, Torrey senior is heading for the front door. He's going to Bushwick to visit a cousin who was shot the night before. Tamisha nods good-bye. Little Torrey is squawking. He needs a diaper change.

**W**HAT DO YOU WANNA DO?" PAUL JOSEPHS asks.

"I dunno, what do *you* wanna do?" asks his friend Ronnie\*.

Paul and Ronnie, supposedly part of the wire-headed Generation Y, perform the decidedly low-tech teenage ritual of hanging out on the Upper West Side on a Saturday night. There is a bar on every corner, a sixplex nearby, also shiny video stores, several greasy diners, and upscale cafés. But when you're 16 and look it, don't have driver's licenses, and have just \$14 between the two of you, Broadway and 89th in 1994 might as well be Omaha in 1957.

"This happens a lot," Paul says. "What are we gonna do?" It's starting to drizzle.

"I'm going to end up smoking weed tonight, man," says Ronnie, a short-haired, edgy kid in a Patagonia jacket.

Glassy, reddened eyes have returned to middle-class adolescence after a reputed absence; Paul laughingly explains why: "Kids say, 'Oh, shit, the world's falling apart; there's disaster everywhere. Where am I going? What do I do? Hey, smoke some grass and don't worry about it!'"

Paul shakes his mousy brown mop of hair in disgust.

"The world today *is* so messed up, but most of these kids just want to party."

Paul ambles across 86th Street, extra-baggy black Gap jeans billowing around his knees. Athletically built and just shy of six feet tall, Paul speaks in a reedy voice that sometimes verges on Valleyspeak, but he's no slacker. A B student at Poly Prep Country Day School in Brooklyn, a star on the lacrosse team, a Graham Greene aficionado with a budding absurdist sense of humor, Paul eagerly gobbles up any experience he can.

"I really want to succeed," he says. "I don't know where I'm gonna go yet, but when I do, I'm gonna do it well."

His skepticism about drugs has been building for some time. Divorced parents aren't unusual on Riverside Drive, but drug-addicted fathers still are. Paul's father couldn't kick the habit, so his mother kicked him out. It was the second divorce for Bonnie Josephs, a lawyer with her own private practice. Paul was 4 at the time; he erupted in violent rages for years afterward.

Unlike every other kid of his generation and the previous two, Paul was raised without television. Ten years ago, his mother bought him a computer instead, and all the video games he desires. "TV saps your energy," she explains. "It saps your desire to do anything creative. At least the computer's interactive."

Freed of MTV's overweening influence, Paul became a bluesman. "Bands like Pearl Jam—they've got no soul," he says. "The blues, that comes from here"—he makes a fist and pounds it against his chest. His six-month-old foursome, Paul Josephs and the Blues Army, includes a 16-year-old classical-piano prodigy from the Juilliard School and is already good enough to play occasionally at the Improv.

One night, Paul settles into a chair in his bedroom, turns down B. B. King on the stereo, and picks up his black Fender Stratocaster guitar. He bends out long, soulful notes—*bwah-howw*—as he talks about how lucky he feels. "Some kids just





rebel, fight—boom, boom, boom! They don't realize how nice it is to be who you are." *Bwah-wahhh.* "School is not that challenging; if you put your mind to it a tiny bit, you're *there*. I don't have to pay my rent; food's there for me; I don't have to work; I hang out on weekends with my friends. I don't want to grow up, because there's no going back." *Bwahhannng.*

When he's on the streets with Ronnie, though, the end of Paul's teens seems decades away. At 83rd Street, he watches a cute girl going into a video store.

"Do you think when we get older this sex stuff goes away?" Ronnie asks.

"No," Paul says.

"Not even a little?"

"Nah!" Paul says definitively. "Even when you're 80 you're still looking around. You think it's just because we're teenagers?"

The girl is out of sight, and the boys keep walking. "I was listening to these Jimi Hendrix interviews, and everything used to be so casual," Paul says, suddenly wistful. "With AIDS, how can you not be worried about sex? Plus all the other diseases—herpes, you carry that shit around like old luggage. It's hard to be relaxed and mellow."

Young punks in the seventies screamed, "No future!" In the eighties, Reagan Youth saw an M.B.A. and a BMW down the road. Where will today's teenagers be in 2004?

"In ten years, I'll be in the business world; I'd like to be an officer at a major corporation. I'll definitely come back to Harlem. But if I have kids, I probably won't. I didn't live a bad life, I don't think, but I would try to raise them in a different environment."

**RASHEED DEFENSE**

"I want to write. Or something."

**ADIE**

"I think I want to be a journalist. Maybe I'll be somebody like Tabitha Soren."

**TEGWYN ANDERSON**

"I'll probably do advertising. See how this CD cover is set up? Who decided to pick those kind of letters? And do that color and texture? That's what graffiti

## Generation Y2000

is, in a sense. But when I think about college and the future, a lot of times it scares me. A lot of times I can't even believe I made it this far. It feels like it could all still disappear."

**SEAN MITAYNES**

"In ten years, I'll be a nurse in Savannah, Georgia. I've got cousins down there, and when we went to visit them in the summer, Torrey didn't wear no clothes the whole time, it was so hot. Only Pampers and a T-shirt. We'd come out in the morning time, run around, get wet in the sprinklers. It's nice, it's peaceful—it ain't killing and shooting. It seems easy down there, you know?"

**TAMISHA FIELDS**

"I want to be famous—maybe music, maybe sports—but I can't say I'm confident. And my generation? We won't be the ones to save the world; we're more bent on destroying it. In ten years, people will look back and say, 'What *happened* to those kids?'"

**PAUL JOSEPHS**

They pause outside a Korean deli so Ronnie can run inside for a soda. Paul sighs. "There's so much pressure coming from everywhere—getting into college is the biggest deal. I might want to be a musician, but who wants to be poor? I want to be a success, and it's not going to be luck, or karma. So much depends on what I do *now*."

He makes a choking sound in his throat. "I guess the bottom line is I'm confused."



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**Y**OU GET THE SENSE, TALKING WITH PEGGY NOONAN, THAT large swatches of her life are conducted over the telephone. It's her medium of choice: verbal, intimate, at a slight remove. Richard Nixon has just been buried, and she's been struck by a single image: all those former presidents,

sitting in a row out in Yorba Linda, like strangers on the deck of a ship.

"You know what was touching," she's saying in a voice that resonates down the line. "Jimmy Carter, God bless him—when Billy Graham was praying,

Carter was leaning forward and praying. You could tell he was praying; he had the attitude of prayer. You could see his mental concentration; it was just touching."

In one of Peggy Noonan's closets, there is a framed page from the acceptance speech she helped write for George Bush at the 1988 Republican Convention in New Orleans. That was the "thousand points of light" speech, the one that defined George Bush for a time and helped make him president. Typewritten on the page is the phrase "We need a more inclusive nation," and penciled above, in different handwriting (Noonan won't say whose), are the words *kinder and gentler*.

Peggy Noonan is out of the political world now; it has been two years since she worked for a president, four years since the publication of *What I Saw at the Revolution*, her best-selling memoir about the time she spent in the White House, connecting sentences for Ronald Reagan. She is a single mother, 43, living on the Upper East Side, with a new life, new friends, and new worries. And she has written a new book, called *Life, Liberty, and the Pursuit of Happiness*.

We'd met over dinner at a restaurant near Carnegie Hill, Noonan's Manhattan neighborhood since her retreat from Washington nearly five years ago. Peggy Noonan came through the door in her blue jeans and bright-white boat sneakers.

She had a set, cheery smile on her face, as if she were gritting her teeth. "You feel self-conscious doing this," she said at one point. "There's no way not to feel self-conscious doing this." Noonan was just back from Washington, where she had attended the White House—correspondents dinner. At the dinner, where President Clinton talked on about his underpants, she sat next to the actor Dennis Hopper, who turned to her at one point and said, "So you're a Republican," in a gracious, quizzical way. Noonan thinks Clinton is doomed to serve a single term and says so in her new book. "Poor man, poor man; he lacks pitch, he lacks tone."

**By Adam Platt**

In conversation, she will sometimes lean forward and cock her head to one side in a mock-confessional way. Her hair is what one friend calls "varyingly blonde," and she wears it swept straight back from her forehead. She has a strong, rich voice. "It's not quite smoky," says her friend Jim Pinkerton, who was the resident intellectual in the Reagan White House. "'Sexy' is the only thing I can think of."

"I always respected conservatives of my generation," she says. "You know why? Because they had to think it through. They didn't absorb their politics in the very air, in the very culture, from Mom and Dad. They weren't chic. To be a conservative in 1978 was to be a dork, and it takes a little courage to choose to be a dork."

The Noonans had lived in Brooklyn; then Massapequa, Long Island; then north Jersey. Her father sold furniture at Levitz; she had five sisters and one brother, and they all shared a single bathroom with their parents. Of the places she grew up, her

favorite was Massapequa, the home of Joey Buttafuoco and Jerry Seinfeld. "Time seems longer and more porous when you're young," she says, "but I actually think for everybody, 1955 was a longer year than 1995 will be."

*Life, Liberty, and the Pursuit of Happiness* is in some ways a continuation of the Reagan memoir, although life for Noonan is more varied and diffuse. It has a ruminative, scatty tone, something like one of her long telephone conversations; it is really a cultural memoir. In the book, she compares life in Washington and New York. "Washington," she writes, "is one town, Politicstown, divided by a train track. On one side are the Bloods . . . senators, bureaucrats, staffers, aides. On the other, the Crips—journalists, the media establishment." While in New York, there are many towns, "Moneytown, Advertisingville,

Politicstown, Societyville etc." In Washington, failure is usually final—"... the Crips rap your obit in the *Post*." But in New York, "... failure comes with an escape hatch and is surrounded by a knowing question: Where will he show up next?"

Noonan, who is divorced, and her son, Willie, live in a brownstone duplex off Central Park. She writes for *Vanity Fair* and has an agent who books her \$12,000-a-pop speeches. She is part of a clique of high-powered women—CBS's Lesley

Stahl, ABC's Diane Sawyer, CTW's Joan Ganz Cooney—who gather for lunch to mull over issues of the day. "Peggy has an immense amount of empathy," Cooney says. "She's very loyal, very there." She's gone back to the church, a subject she deals with in the new book, and is working with Cooney on a four-part PBS series about "American values."

"Peggy's not sum-up-able," says her friend Lisa Schwarzbaum. "There are all these odd angles to who she is and what she's like." Schwarzbaum is right. Noonan is a middle-class kid living in an upper-class neighborhood, a Republican in a Democrats' town; a declared enemy of the liberal media establishment surrounded by establishment liberal-media friends. She still smokes a pack of Merits a day, and her great American hero is still Ronald Reagan. She's a mother who takes long naps and tends to forget things. Television, in the writerly Noonan household, is always on; she'll call friends up late at night and they will channel-surf together.

"It's an active life and a detached life, and I like that," she's saying over the telephone now. She's off to Phoenix, to address a group from *Forbes* magazine. It will be a dork festival; Margaret Thatcher is also flying in. The night before, she'd given a reading to some loony liberals at the New York Public Library. "We've decided you're a different kind of conservative," one lady told her. "You're gentle." Laughing at that, Noonan remembers one last thing before running out the door. It is something Richard Darman said years before. "He said to me, 'Peggy, you don't fit any of the categories.' It's probably still true, only these days I have a greater sense that one's allowed not to fit any category at all. It's all right; so what."

# The Glamorous Dork

Peggy Noonan, the liberals' favorite Reaganite, is back in New York with a new life, new friends, and a new book







# The Truman Administration

At Condé Nast, it's out with the old and in with the young as James Truman becomes editorial director of 'magazine heaven'

By Rebecca Mead

"THE LAST THING I SAID TO YOU YESTERDAY—it sounded so stupid, I wish I'd never said it." James Truman, Condé Nast's editorial director for the past few weeks, is trying to give some editorial direction.

"I said, 'I'm not a film star or a celebrity—I am just overseeing a bunch of magazines,'" he continues. He's leaning back in his chair—a slight, waiflike figure with tousled hair and a crumpled shirt. He looks almost fragile, except there's nothing vulnerable about the unremitting gaze of his bright, persuasive eyes. "It sounded so self-deprecating. Maybe we don't need to use it."

But, it is pointed out, he *is* self-deprecating.



"What I was saying to you  
was just a pose," Truman  
explains. "And it was not an  
authentic pose."



PHOTOGRAPH BY GUZMAN  
FOR NEW YORK



His eyes glitter. "Yes, but I think that can be established in better ways than that rather sort of weak comment. It had such a sort of fake, aw-shucks winsomeness to it that I know if I heard someone say it, I'd say, 'Oh, come off it.' My mind was elsewhere, and those words came out, but they didn't reflect anything I was thinking."

He's soft-spoken, but very insistent.

"And so I humbly ask that, if you do want to use something like that, perhaps you would let me rephrase it or something. I'll make a better quote. I'll make a quote that is something that I actually think, rather than something that dribbles out of the mouth."

But the things that dribble out of the mouth are what journalism is about, he is reminded. Otherwise, we'd be in public relations.

"Yeah, but much better things dribbled out of my mouth than that. And I wish I hadn't said a lot of those, but I stand by them because they probably represented something that I did think somewhere. And what I was saying to you was just a pose."

"And it was not an authentic pose."

**J**AMES TRUMAN'S POSES—OF both the authentic and inauthentic variety—have, in the past three months, been subject to more scrutiny by the glossy-mag pack than either the tailoring at the Paris shows or Kate Moss's newer, thicker thighs. In January, the admittedly oversensitive media world was thunderstruck when it was announced that the octogenarian sculptor and painter Alexander Liberman, who for the past 50 years had been the governing creative intelligence behind the Condé Nast group, was stepping down as editorial director and being replaced by Truman, the 36-year-old English editor of *Details*.

Little was known about Truman beyond the details of *Details*—an edgy, perverse young-men's magazine filled with articles like one on gays in the military that concluded with the male reporter going to bed with a "straight" Marine; fashion spreads featuring thuggish-looking young men surrounded by slutty girls; a woman sex columnist whose beat occasionally requires her to road-test male escorts; impertinent Q&As with celebrities; and letters from the



Alexander Liberman in 1952, at 40.

editor that combine clever cultural commentary with saucy innuendo. (When the magazine ran an interview with Heidi Fleiss last year, Truman wrote, "At least one of us [at *Details*] has visited a masseuse who enlarged upon the dictionary definition of 'massage.' But I didn't inhale.") In the four years since Truman took over and remade the magazine—which, until his tenure, had been the house organ of New York's downtown club and fashion crowd—*Details*'s circulation had almost quintupled. Furthermore, it had won the slightly befuddled favor of New York's cultural elite, earning nominations for general excellence from the American Society of Magazine Editors in 1993 and 1994.

Another known fact about Truman was his friendship with Anna Wintour, the editor of *Vogue*, and especially with Gabé Doppelt, whose brief, relentlessly hip, commercially disastrous stint as editor of *Mademoiselle* had some calling that magazine *She-tails*. Truman's appointment was like the board of the Metropolitan Museum replacing Philippe de Montebello with Jennifer Bartlett, or the Metropolitan Opera putting David Byrne in charge.

Condé Nast, with its stable of thirteen glossies (including *Vogue*, *Vanity Fair*, *Glamour*, *Mademoiselle*, and *GQ*) and its

notoriously well paid and perk-pampered editors, is the *ne plus ultra* of American magazine publishing—"magazine heaven," one editor there calls it. (Full disclosure: I've contributed to *Vogue* and *Mademoiselle*.) The question of who would follow Liberman at the right hand of S. I. Newhouse, the company chairman, had been much pondered over the years, with various high-profile Newhouse editors and executives taking turns as the favorite: Anna Wintour; Tina Brown of *The New Yorker*; Brown's husband, Harry Evans, who is the head of Random House; Rochelle Udell, a Condé Nast vice-president who was once associate editorial director but now heads the low-profile new-media division.

The appointment of Truman—the editor of a magazine that is not even based at the Condé Nast headquarters, at 350 Madison Avenue, but has offices on lower Broadway—set off a rash of rumors about the relative status of the other contenders. Did this mean

that Wintour, who had given Truman his first Condé Nast job, was in eclipse? Or was Truman merely a Wintour puppet? Had Tina Brown turned the job down two years ago, as surfacing newspaper items suggested ("I don't think Alex Liberman's job is a job," she once said. "I think it's Alex Liberman"), making Truman a kind of Gerald Ford figure, one upon whom greatness was merely thrust?

Si Newhouse says that Truman's name began to come up in discussions he had

## "Discussions with Si are mo

with Alex Liberman a year or two ago. "I think for a long time there was a kind of cliché or at least a popular idea that Alex was not replaceable," Newhouse says. "There was a feeling that the job itself couldn't exist when Alex was not here to perform the function. I think both Alex and I felt that this was not valid. That particular job is certainly hard to find the right person for, but more and more, James appeared to be the answer." Newhouse first broached the subject with Truman last summer, albeit elliptically ("Discussions with Si are more Samuel Beckett than William Shakespeare," says Truman), and Truman was finally offered the post in January.

While editors at Condé Nast live in con-



stant, fearful awareness of their instant disposability, Truman has tenure: The job, Newhouse says, is intended to be a position for life, with Truman providing continuity when the company is handed over to Jonathan Newhouse, Si's cousin and designated successor (and now head of Condé Nast Europe). Newhouse denies that the position was ever offered to Tina Brown, though he refuses to comment on whether he offered it to Harry Evans, 65—an offer confirmed by an impeccable source. (Anna Wintour, long considered the favorite to succeed Liberman, says that the prospect of her ascension was “never discussed.”)

In any event, the elevation of the fey, younger man was touted as an infusion of fresh blood, a sign that Newhouse wanted a top guy who had an E-mail address on the Internet and wasn't afraid to use it. Oldsters were out on the business side, too: The week before Truman was elevated, it was announced that Bernard Leser, 68, the president of the company, was being redeployed to run Condé Nast's Australian and Pacific Rim division, and was being replaced by Steve Florio, 44, the publisher of *The New Yorker*—who then quickly orchestrated his own reshuffle and began talking of himself and Truman

been saying that he will, at first, meddle where the editors will let him. On the premises, his ranking is still indeterminate: Anna Wintour speaks enthusiastically of Truman “leading” the magazine group, while Art Cooper, the editor of *GO*—who swiftly declared, “I haven't worked with anybody for eight years” when Truman's promotion was announced—caviled at the use of Truman's word *oversee* to describe Truman's new role. “Overseeing?” Cooper said a few

man's nationality (“I think he brings a certain civilization—enrichment and civilization—because of his British origin”) and his gender. “I think it is better for a man to be in this job, because you deal with other men. You know, the business side is nearly all male, and you deal with the engravers, printers, all these things. And I think the women editors are more receptive to something from a man, and there may be female resentment, jealousy. Is that very sexist, what I am saying?”

re Samuel Beckett than William Shakespeare,” Truman says.

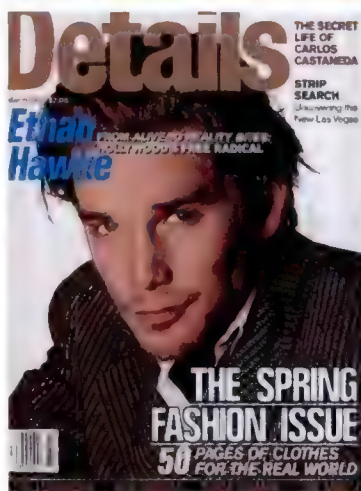
as a new team for the nineties.

Condé Nast's spin was about having the right generation at the right time to lead the company into the era of multimedia (and some leading it needs: Anna Wintour referred in an interview for this story to the “supersonic highway”). But elevating Truman is a gamble on the future rather than a safe bet. And for all the glory associated with the title of editorial director, it's still unclear just how much power and influence Truman will have. After all, Alex Liberman, who had gone to Condé Nast and become art director for *Vogue* in the early 1940s, is, in his new role as deputy chairman, keeping his office—and, presumably, his status as Si Newhouse's primary confidant. Truman himself has

weeks before Truman started his new job. “I don't know what his responsibilities are going to be.”

ALEXANDER LIBERMAN, WHOSE COURTLY charm masks a tyrannical streak, says that Truman was *his* first choice. They got to know one another in 1990, Truman's first year at *Details*. “Alex,” says Truman, “is a master of making you feel like a wonderful creative being and making you feel like a complete fool.”

“You know, I went to English schools, and we had a certain bond of male memories—boxing in school, hazing in school,” says Liberman, who is delightfully candid about two subjects of much discussion both inside and outside Condé Nast: Tru-



Liberman's replacement at a 1992 Gianni Versace party; Truman's *Details*, early and late.



The question of who would sit at Newhouse's right hand once Liberman retired has been much pondered, and various editors and executives have taken turns as the leading candidate. Anna Wintour says her own ascension was "never discussed." Newhouse himself says the position was never offered to Tina Brown, but refuses to say whether it was offered to her husband, Harry Evans. (A very good source says it was.) Rochelle Udell, once the associate editorial director under Liberman, now heads up the new-media department.



**"I think it is better for**

person, or catchy phrases that don't begin to capture the person," he says. "With the Q&A's in *Details*, we were trying to illuminate the absolute fringes of what they think and who they are, and their snap reaction to things, rather than demanding they explain who they are in journalistic terms." He's charming and conspiratorial, making jokes at the expense of the waiter, who's rather aggressively pushing an endive-and-arugula salad. "He's always pitching that salad," Truman whispers. "I think he works for Endive Arugula, Inc." And he's bored by the requisite recounting of the story of his life. So what happened after he moved to New York and started writing for



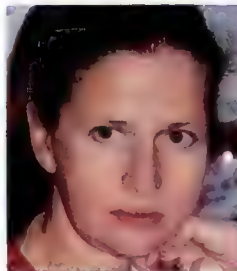
Anna Wintour.



Tina Brown.



Harry Evans.



Rochelle Udell.

the corridors of 350 Madison. When asked for her take on the appointment, Barbara Tober, the editor of *Bride's*, spoke effusively of the many discussions she had had with Truman in the past, and of her excitement at working with him. Then she called him Jim, a name he never uses.

Truman's colleagues from *Details* testify to his inscrutability: "You can always tell when he is feeling pressured," says Joe Dolce, a senior editor. "His hair stands up very high. I think it reaches a four-inch extension at times of greatest stress. That's your first clue. He's not an easy man to read."

With so many people now trying to read him, Truman has the delicate task of inventing not only a job but a persona—projecting an authentic pose, as it were. When, for example, he's talking about his sexual orientation one afternoon—a subject he freely discusses—he says, "I'm not gay, but I'd much rather people thought I was gay than many other things, like mean-spirited or something."

The next day, he offers up a more polished version of the thought: "I would much prefer that people think I am gay than people think I am conniving, ruthless, or mean-spirited—though I am, of course, all those things."

**L**UNCHTIME AT 44 PROVIDES THE perfect *mise en scène* for a magazine article about magazines. This is the restaurant in the Royalton Hotel known as Café Condé Nast, the place where Newhouse's top editors most like to insulate themselves against the world that isn't theirs. There's Art Cooper, his burly back turned against the row of power banquettes. There's Hearst interloper Liz Tilberis, the editor of *Harper's Bazaar*, which has been nipping at *Vogue's* heels in ad sales. There's Linda Wells of *Allure*, rumored to be next in line for the editorship of *Vogue*. And here's James Truman, casting his eye around the room occasionally and speaking into the tape recorder that, at his request, has been hidden from view on the seat next to him. He is asked how he's dealing with all the intrigue and gossip at his new home.

"I pay no attention to it," he says, "while watching it very closely."

He can't resist playing editor: "That explains it exactly. I wasn't being flip. I might even have given you your first quote."

Periodically, he leans over sideways at a 45-degree angle, though whether that's in

British magazines? "Then I had a cup of tea," he says, sighing. "Then I turned on the telly."

## A Q&A With James Truman

**Who's the most charismatic person you've ever met?** "There is private charisma and public charisma, and public charisma is, I think, a created thing. Do you remember the Roxy? I went there one night, and Rod Stewart was there, and he rushed out of the club at one point surrounded by bodyguards and cameras clicking, and he was on, he was up, he was being a star. He dived into this limo, and the limo screeched off down the street. And then you slowly saw it reverse back, and the photographers had gone, and Rod quietly got out, hunched over, and walked to the next limo, because he'd got in the wrong one. So he got into the first limo with the greatest charisma you had ever seen, and he got out and slunk into the next one with absolutely no charisma at all. So charisma, I think, in twentieth-century America, is very much a self-created myth. It's all about whether you get into the right limo or not."

**Is it worse to try too hard or not to try hard**



enough? "The worst thing is trying too hard. Even worse than trying too hard is to be seen to be trying too hard. So even if you are trying too hard, which most people are, I think it's very important to do it gracefully enough that it is not visible."

**Are you more guilty of trying too hard or not trying hard enough?** "I am guilty of trying too hard, and very guilty of trying to disguise that."

**Have you ever been in therapy?** "I went with a girlfriend. We were having a hard time. Through it, I met this [therapist] I really like, who I still sometimes see. I

was so late with one article that he had to take his manual typewriter on the train to the printing plant and sit in the bathroom passing out pages of copy to his editor.

He left *Melody Maker* before he could be fired and in 1981 moved to New York, where he started writing for *The Face*, a hip British style magazine, as well as freelancing for American publications. One of them was the original *Details*, for whom he deconstructed diners ("Though no one in his or her right mind would chance anything beyond an omelet or a sandwich, the menu carries on regardless. Built around a

shelved (indeed, Newhouse says he can't even remember having it), but Truman was hired instead by Anna Wintour, who had just been made editor of *Vogue*.

He became arts editor, then features editor, and was thinking of leaving Condé Nast to set up his own magazine, a collection of topical comic strips. Then, at the beginning of 1990, Newhouse put Truman and *Vogue*'s art director, Derek Ungless, another Englishman, to work planning a men's magazine. The two men—editor and creative director—were to have more or less equal power. Two years earlier,

a man to be in this job," says Liberman. "Is that very sexist?"

hardly talk anymore; she talks and I listen. She's studied everything—Freudian, Jungian, Buddhism, Zen. I told her that I was completely bored with all my problems, and in speaking them out, they bored me further. If she ever tried to solve them, I left the session feeling endlessly depressed about how boring my problems were, so I said, 'Why don't you talk instead and let's turn the thing around?' And I find what she has to say much more interesting than what I had to say. I think it's a very good arrangement."

**Do you have an unfulfilled ambition?** "I'd like to write something great. A book or a play or something. I wrote a play once. It was about four funerals and each act was a funeral, which was kind of tied together. Looking back on it, it was a shameful plagiarism of Joe Orton. It was very, very contrived."

**Well, that's coming back, I understand.** "What—contrivance? I don't think it ever went away."

hypothetical freedom of choice, its real purpose is to grant the luxury of indecision. That the choice comes down to no choice at all signals a perfect expression of democracy").

He moved to Los Angeles, where he started to write a screenplay for a movie that Malcolm McLaren, the man behind the Sex Pistols, had sold to Steven Spielberg. "It was a story about the postulate—I think *postulate* is the word for it—that Oscar Wilde, on his trip through America at the end of the nineteenth century, had discovered rock and roll in the back streets of Texas and had taken it back to England, where it had sown the seeds of revolution that ended up in the prince of Wales's being blown up by a bomb," says Truman. "This crazy beat had driven England mad, and therefore it had to be suppressed."

A year later, screenplay unfinished, he was recalled to New York. Si Newhouse, who had bought 40 percent of *The Face*, was toying with the idea of starting an American version. That notion was

er, Newhouse had bought *Details*; he decided to can the staff and give the name to Truman and Ungless for their men's book. "I told him I thought this would never work," Truman says.

The early issues were a disaster. "I think the first people who hated it were the advertisers," says Truman, "and then the readers more or less followed." The debut issue had multiple pictures on the cover, including one of a screaming male model with MUSIC! COMICS! SEX! splashed across it, and another of Sherilyn Fenn (HER TWIN PEAKS).

"I think the problem with it was that it was an expression of an intellectual position rather than an emotional position," he says. "We wanted to do something that was raw and obnoxious and challenging. Where we went wrong was in interpreting that impulse intellectually, in thinking that the visual language to express that would be the language of supermarket tabloids." After a year, Ungless, at the time a good friend of Truman's, was fired. "Anna said to me,

**T**RUMAN GREW up in a well-to-do family—his father sold cars and airplanes—in Nottingham and went to Oundle, a second-tier boys' boarding school. He left school at 18, decided against university, and went instead, at the behest of his father, to accountancy school, where he lasted two days. He went to journalism school, did stints on local papers in London, then joined *Melody Maker*, one of the British music papers that, in those immediately post-punk days, were seedbeds for talented writers. Truman wrote beautifully but painfully; in London media circles, he is remembered as the man who

## Presidential Politics

**Who:** Steve Florio, 44, since April 4 the president of Condé Nast

**Appearance:** Polished and tan, fulsome yin to James Truman's winsome yang

**Background:** For a decade, the president of *The New Yorker*, serving alongside three of the magazine's four editors. Before that, publisher of *GQ*

**Reputation:** Aggressive ad-space salesman

**Pet name for Tina Brown:** "My buddy T"

**Ambitious?:** In his first publishers' meeting at Condé Nast, he says, he watched then-president Robert Lapham and thought, "I'd like that job"

**What Florio says about the job done by Leser:** "What Bernie did was extraordinary. . . . He hired a terrific staff. He brought great publishers in here"

**What Florio's done since taking over:** Re-invented Leser's staff

**What he says about Ron Galotti, who was encouraged to leave Condé Nast last year because of his tough-guy management style and has now been rehired as the publisher of *Vogue* (with, it is rumored, a clause in his contract stipulating niceness):** "Perhaps the Ron Galotti I hired a couple of weeks ago is different from the Ron Galotti that walked out of here a year ago"

**What he says about the rumors that Galotti left because no one could stand to work with him anymore:** "I only know what I have been told by about 2,500 people in this building"

**What he says about Hearst and *Esquire*, where Galotti worked for six weeks before returning to Condé Nast and *Vogue*:** "We don't sit around and talk about Hearst"

**How he says it:** Stiffly

**Insiders' speculation about a possible personal motive for poaching Galotti from Hearst:** Last summer, Hearst chief Claeys Bahrenburg was shopping for a boat and suggested that Florio take him out on his. Florio obligingly arranged a weekend test run in Oyster Bay. Bahrenburg canceled

**How his hiring is being spun by Condé Nast:** Young blood, new generation, etc.

**Facts belying said spin:** Hospitalized only days before becoming president. Warned by nurse that putting too much strain on his heart could kill him

**A Condé Nast joke:** "We're off in ad pages first quarter, but we're up 20 percent in rumors"



Condé Nast president Steve Florio.



'James, magazines have to be a dictatorship.'

The magazine was redesigned to be more stylishly unpretty, and over the next four years, circulation was successfully pumped up by almost 400 percent. Ungless now works as a marketing vice-president at the Limited, in Columbus, Ohio. When a phone message is left at his office requesting an interview about Condé Nast, an assistant asks to have *Condé Nast* spelled out.

**U**SUALLY, TRUMAN DOWNPLAYS his Englishness. "The least important characteristic about me is my being English, and yet it is always the thing about me that is always drawn out by people who don't know me," he says. "I don't feel at all English. And it's used for saying, 'Why are these people taking jobs that should go to Americans?' So there's a bit of nationalistic pride—which seems very un-American to me." Downplaying Englishness is the general practice at Condé Nast, where there are many transatlantic accents. And Truman's irritation at the cheap shots is justified—up to a point.

On another level, though, his leaving England and embracing America is the most important thing about him. Truman's sense of irony and understatement—a very British trait—is married to a very American optimism. It crops up all the time: Explaining why he didn't go to university, Truman says, "I was tired of educational institutions. I longed for the open road. I wanted to get on Route 66." It's true, but less than serious at the same time. He's minutely knowing about his infatuation.

That unusual marriage of enthusiasm and knowingness is evident throughout *Details*, and may be a clue to what the as-

## The Sacking Solstice

Spring is here and summer isn't far away. So that must mean it's canning season in the Newhouse kingdom again. The warm-weather casualties of years past:

**May 1971:** The *jolie laide* Diana Vreeland out as editor of *Vogue*

**August 1987:** Louis Oliver Gropp, the editor of *House & Garden*, ousted and replaced by Anna Wintour while on his vacation; learned about it three days after it happened

**June 1988:** Grace Mirabella, Vreeland's successor at *Vogue*, ousted and replaced by Anna Wintour; learned about it from a friend who was watching Liz Smith on television

**July 1988:** Valerie Weaver, the editor of *Self*, replaced by Anthea Disney (who herself was pushed out the following August)

**July 1992:** Robert Gottlieb, the editor of *The New Yorker*, offed while on a trip to Japan

**May 1993:** *Vanity Fair* publisher Ron Galotti, Condé Nast's *adulte terrible*, ceases to be amusing and is (temporarily) disposed of

man. "He complimented me on my gracious and gentlemanly response to his comments that *Details* was a piece of shit, and wanted me to know that he didn't mean them personally. I ran into him at a dinner party the other night, and he said, 'Did you get my letter of quasi-apology?' I said yes. He said, 'What did you think of it?' and I said, 'Well, I quasi-accept it.'"

Yet knowingness can be its own kind of ignorance—as the early issues of *Details*, which fell so flat because they were entirely too clever, demonstrated. "Part of the blame for that might come from both of us being English," says Truman. "If you have grown up in supermarkets looking at the *National Enquirer*, there's nothing quite so

really do care about their butts. They can be intellectual; they can be successful and smart; but what I like about the magazine is that you are not embarrassed to say, 'We're smart, we're savvy, and we care about our butts.'" He gets that."

**T**HERE'S A CONVENTION OF magazine journalism whereby the writer tries to spend time with the subject *in situ*. The subject gets a chance to present his best self, the writer has an opportunity to look for the telling detail, and both agree to ignore the artificiality of the situation.

James Truman is, most sensibly, having none of this. "What I have to do at this stage is build relationships with the editors, who are obviously a little suspicious of me—those who don't know me," he says politely. "To do that while being observed by a third person who is going to write about it is going to make it much more difficult."

But in a spirit of accommodation, he arranges a meeting with Penney, the sole purpose of which is to demonstrate what they might do together if they weren't being watched. Which is why the two of them are at a table in Penney's office one afternoon, going over a sheaf of layouts, some of which they've already discussed in private.

Truman stands around awkwardly, as if he were a member of the audience at a magic show who'd been dragged unwillingly from his seat and compelled to participate in a stunt. Penney, who's trying gamely to generate a scene worth describing, is presenting layouts as if she were a chef on a television show displaying cakes that had been baked in advance.

They start out with the cover of the June issue. "Does BODY CONFIDENCE make sense to you?" she asks. He mumbles that he prefers it to the alternative, YOUR FITTEST BODY.

## "The least important characteristic about me is my being English."

yet-undefined Truman Doctrine at Condé Nast will be. Instead of running straight sports stories, Truman's *Details* ran pieces about "grunge golf" and about a company that rented out blow-up sumo body suits for wrestling. "To me, it was about taking pleasure in men's things rather than this kind of gritted-teeth determination to prove yourself at men's things. The idea that being a man is such a serious business is a very outmoded and silly notion."

Truman's rivals outside Condé Nast—folks who've been running successful American magazines forever—don't necessarily agree. Jann Wenner, for example, called *Details* a "bad magazine" in an interview with *Adweek* shortly after Truman's promotion, sparking a feud between Wenner and Truman on the New York Post's "Page Six." "He wrote me this letter of quasi-apology," says Tru-

urgent and glamorous about it."

So far, Truman is treading carefully through the corridors of Condé Nast. The only staff change he's effected so far is to move Karen Marta, an editor at *Allure*, to a new position at *Vogue*—where Truman himself has been putting in some time (although he is quick to endorse Wintour).

He's also talking with Si Newhouse and Steve Florio about how Condé Nast can guard against and/or co-opt the threats presented by things like home shopping and interactive television. He's been spending some time with Alexandra Penney, the energetic editor of *Self*, who has brought in a new design team for the July issue and is a big fan of Truman's. "We were talking about cover lines," she says, "and I said I was going to do the BEST BUTT EVER—GUARANTEED. And this is when I knew he really got it. He said, 'You know, you're right. Sophisticated women

"I like it, too," she says. "I'm really just double-checking."

Penney makes another stab. "Now let me show you the new stuff!" she says brightly, turning to some of the pages from the July issue, the first to be produced by her new design team. There's a fashion story set on a beach, strikingly photographed and choppy laid out—looking very much like something out of the pages of *Details*, as it happens. Truman shuffles through the layouts, offering an occasional "That's nice," the odd "That's great."

"Let's go to a place where you *don't* agree with me," says Penney, whipping out three photo spreads. Two have headlines printed plainly and clearly; one has a fiddly, elaborate typeface.

"That!" says Truman, gesturing at the third, and clearly the worst. "Hate it!"

A smile plays on his lips. And nothing dribbles out of his mouth.





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# Espresso



PHOTOGRAPH BY ALLEN WALLACE  
FOR NEW YORK



# Coffee

**Suddenly, New York has been Seattle-ized**

# Talk

**The Ultimate Coffee Bar Guide**

SEATTLE *needed* COFFEE. IT RAINS ALL THE TIME, AND PEOPLE had to figure out some way to stay awake during the long gray days. Also, at least before the invasion by Californians and easterners, Seattle natives were strangely easygoing and friendly. They could stand a little caffeine, maybe even a lot.

But New Yorkers? Can they make several daily trips to their local espresso dispensary without endangering pedestrians from out of town? The answer appears to be yes, judging by the coffee-bar boom. (In the past eighteen months, the number of Manhattan coffee bars has gone from a handful to almost 100.) The question is whether New York can go Seattle several steps better.

New York has been a famously bad coffee town for

**By Corby Kummer**







*Stylish grunge at 9 on St. Marks Place.*

years. Sour, overheated, underflavored "We Are Happy to Serve You" coffee, so whitened by milk and masked by sugar as to make the name "regular" a travesty, has reigned. Good espresso was limited to the few restaurants that bought coffee from Illy Caffè, the gold standard of Italian roasters, and a few caffès in Little Italy and Brooklyn where the barista (bartender) knew what he or she was doing. Only lately has New York pulled itself into the caffeine big league, and for the most part it's the out-of-towners who are leading the way.

Competitors have a lot to thank Starbucks for—chiefly, general awareness of the fine-espresso realm. Starbucks, which just opened its first luxurious store here (page 58), was inspired by Peet's, the Berkeley chain started in 1966 by Alfred Peet, the Johnny Appleseed of coffee beans. Peet, a transplanted Dutchman, liked an unusually dark roast, and his preference naturally led his disciples to think that the fine coffee beans Peet imported and introduced to a new generation of coffee lovers should be dark-roasted.

The three founders of Starbucks, which opened in 1971, were members of the Peet cult. When they took on Dave Olsen, who had opened a Seattle coffee bar with the then-peculiar notion of serving espresso only, the chain moved into a new galaxy. It turned out to be the Milky Way. The Starbucks latte, a kind of king-size cappuccino unknown in Italy, eventually unleashed on the country a mania for frilly, milk-sodden, kiddie-style drinks with a mad range of flavors—most of which Starbucks, laudably, doesn't offer.

Starbucks preaches the Peet's-derived gospel of dark. Dark doesn't always mean better, though. Starbucks itself has admitted that there are more

things in coffee heaven and earth than are dreamt of in its philosophy: It has bought the Boston-based Coffee Connection, the country's quality leader in coffee, which also roasts for the Au Bon Pain chain. Starbucks says that it wants to exploit the reputation of the chain's founder, George Howell, as the choosiest bean-buyer in the country, and even somehow to incorporate the Coffee Connection idea that a range of roasts brings out the widest array of flavors in beans.

For now, the very dark Starbucks roast is having a pernicious effect. There's no trick to burning beans, but roasting them dark while retaining flavor and body is harder. Starbucks can do it. The many Starbucks imitators, notably the Manhattan-bred Seattle Coffee Roasters, cannot. All you taste is charcoal and water.

Dark roasts are best suited to espresso, which is why espresso is the best thing at Starbucks—even if its roast is darker than most anything you'll get in Italy. Coffee drinking in Italy, in fact, bears very little resemblance to what takes place in the new coffee bars, despite the Italian names. In the morning there is cappuccino, of a modest size compared with ones here. In the afternoon there is espresso, ristretto or lungo (short or long), or caffè macchiato, an espresso "stained" with a bit of steamed milk. With a few regional variations, that's it. No flavored syrups, no skim milk or one or 2 percent, no vanilla powder, no cinnamon, and especially no lemon peel, never ever. Unless you're an old lady or a convalescent, you seldom order a caffè latte at a bar. It's a

family drink, like the French café au lait. The limited repertory doesn't constrain the number of bar visits: A typical Italian drinks four or five cups of espresso a day, which explains the profusion of coffee bars.

So why aren't Italians jumpier? Incredibly, the caffeine content in four single shots of espresso (only truck drivers or people with hangovers order double shots), black or mixed with milk, is no higher than in three eight-ounce mugs of American coffee.

**I**T'S NO WONDER THAT THE NEW COFFEEHOUSES SEEM TO be able to do only one thing or the other right: brewed coffee or espresso. They're trying to join two cultures—northern and southern European—that have never been particularly close. An Italian espresso stop is in and out. Americans want to sip something for a long time, to fill their mouths. Italians still smoke and read and muse (and never exercise); this is our chance to feel civilized.

Italian design and drink names won't tell you if the coffee will be any good. Still, you can tell a lot by looking. A glass pot on a burner is the first danger sign. Coffee can't withstand heat for more than ten or fifteen minutes. If you're in a high-volume shop, like Dunkin' Donuts, where the policy (not always observed) is to throw out coffee after eighteen minutes, a burner might not mean ruination. Air pots, or thermoses with spigots, are a big improvement, but they won't keep coffee intact for more than 45 minutes, and many shops keep coffee in them for hours. Better by far are the steel-jacketed urns in almost all the new coffee bars, which circulate hot water around a reservoir of brewed coffee.

*Jonathan Morr: great scones (above right), good espresso drinks.*





The Maserati of espresso machines is La Marzocco, hand-tooled in a small factory near Florence; La San Marco and Rancilio are also very good. But even a one-button-does-all espresso machine won't necessarily produce the hallmark of a properly pulled espresso: a rich coating of light tan *crema*, which in Italian means a cream more like a sea spray than like whipped cream. It's supposed to be thick and foamy and not skimpy or nonexistent, the way it usually is. The most important factor in producing a good *crema* is getting the grind right and using exactly the right amount of fresh coffee. Guidelines and formulas and expensive beans and racy machines work only up to a point. Then instinct and experience have to kick in.

Almost everywhere in New York, shots of espresso are over-pulled. For a while I went from bar to bar carrying a shot glass marked in ounces, hoping to find the magic limit of one and a half ounces, two ounces max, to a shot. Then I gave up. Nearly every bar's espresso had at least three or four ounces of liquid, most with a miserly scum of *crema*, served in horrible little cardboard specimen cups. When I remarked on the too-big espresso at Caffè Reggio, the prototypical old Italian caffè (good, hot china cups too), Lina, the prototypical Naples-born waitress, told me, "Everybody complains if we give them a normal amount." I heard this over and over.

Short is better in an espresso. The way to get a longer drink is to add hot water to a properly short espresso (many places call this a "caffè Americano") or to mix an espresso into a cup of brewed coffee. I thought that I had invented this trick, as a way

to intensify the flavor of filtered coffee, but then I found it as the "New York to L.A. Red Eye" on the menu at Eureka Joe.

After a few days of trekking from bar to bar, they all began to look like what I call a "café in a box": the same marble counters with the same cute mile-high tea tray laden with the same dried-out scones and imitation Eli Zabar E.A.T. sandwiches wrapped in cellophane, the same overpulled and *crema*-less espressos, the same watery brewed coffee, the same aggressively art-directed logos. But with the new profusion there are, thankfully, plenty of exceptions.

Here's a guide to the best places for charging yourself up, then frequently renewing the charge, starting with chains that span the city and continuing with bars by neighborhood. All bars are listed in order of preference. The accompanying alphabetical coffee-bar atlas awards merit cups to noteworthy places.

## Chains

**S**tarbucks SETS THE TRENDS. THE NEW FLAGSHIP BROADWAY store has crack-efficient service and plenty of tables and counter space. Starbucks really understands espresso, and has mastered arabica blends approached in body and sweetness only by a very few Italians. Many think, though, that in brewed coffee the fine beans are roasted so dark that their prized differences fade.

**Au Bon Pain** may look like just a dressed-up chain sandwich shop, but two years ago it put more than \$1 million into improving its equipment to meet the standards of the stellar Boston-based Coffee Connection, which buys, blends, and roasts the beans, most of them from Costa Rica—the country that, along with the Antigua region of Guatemala, is heir to the Jamaica Blue Mountain legend of perfectly balanced coffees. The brewed coffee (go elsewhere for espresso) in branches where servers follow the rules is wonderfully "clean," to use a coffee-taster's term, and is roasted to a degree that brings out its sweetness while not diminishing its sharp sparkle.

The quality at **Oren's Daily Roast** has always been much higher than its profile. Finally, the city caught up to Oren Bloo-

# Coffee, Coffee, Everywhere

BY VIVIAN BARAD AND KATE O'HARA

## Upper East Side

**Aroma Espresso Bar.** A study hall for Marymount and Hunter students. (1324 Second Ave., at 70th St.; 861-5533.)

**Baratti & Milano.** Disneyland goes Italian, with equally garish prices. (697 Madison Ave., nr. 62nd St.; 888-9494.)



**Bodum.** A stylish kitchen-supply store notable for its French-press coffee. (673 Madison Ave., at 61st St.; 644-6613.)

**Chelsea's Choice.** Pucker up. (1709 Second Ave., nr. 88th St.; 987-3803.)

**Corrado Cafe & Espresso Bar.** Is it a deli? Is it a caterer? No, wait—it's a coffee bar. (1013 Third Ave., nr. 60th St.; 753-5100.)

**Espresso Madison.** It's kiss kiss at this Italian coffee bar—strictly a standing-room affair. (33 E. 68th St.; 988-7444.)

**Oren's Daily Roast.** (1574 First Ave., nr. 81st St.; 737-2690; and 1144 Lexington Ave., nr. 79th St.; 472-6830.)

**Sabine's Coffee.** (1223 Third Ave., nr. 71st St.; 737-9445.)

**Sant Ambroius.** Couture cakes and coffee with an attitude to match. (1000 Madison Ave., nr. 77th St.; 570-2211.)

**Seattle Bean.** A late-night hangout (in this nabe that's after 9 P.M. on a weeknight) for the Patagonia crowd. (1573 Second Ave., nr. 81st St.; 794-4233.)

**Timothy's Coffees of the World.** (1296 Madison Ave., at 92nd St.; 987-3272; 1675 Third Ave., nr. 94th St.; 987-3094; and 1033 Third Ave., nr. 62nd St.; 755-6456.)

## Upper West Side

**Barnes & Noble Espresso Café.** Riddled with bookworms with wandering eyes. (2289 Broadway, at 82nd St.; 362-8835.)

**Cafe Lalo.** For grandmothers who need a place to take the kids. After dark, a mod crowd invades. (201 W. 83rd St.; 496-6031.)

**Cooper's Coffee Bar.** (2151 Broadway, nr. 75th St.; 496-0300; 159 Columbus Ave., nr. 67th St.; 362-0100; and 2315 Broadway, nr. 84th St.; 724-0300.)

**Dafton.** 272 Columbus Ave., nr. 72nd St.; 496-8557; 474 Columbus Ave., at 83rd St.; 721-7368.)

**Edgar's Cafe.** European-style coffeehouse with one too many *faux* finishes but impressive goblets of latte. (255 W. 84th St.; 496-6126.)

**Joe bar.** A cozy people-watching post marred only by bottom-chafing stools. (250 W. 91st St.; 787-3684.)

**Miss Grimble Cafe & Espresso Bar.** Dessert specialty store with no style

but good coffee. (312 Columbus Ave., nr. 75th St.; 595-2253.)

**Positively 90.** Good espresso, less good brewed coffee. (2623 Broadway, nr. 99th St.; 666-0099.)

**Seattle Coffee Roasters.** (188 Columbus Ave., nr. 68th St.; 877-6699.)

**Sensuous Cafe.** Too many spacey baristas; too little of the lovely blue-tile trim. (324 Columbus Ave., nr. 75th St.; 873-3341.)

**Starbucks.** (2379 Broadway, at 87th St.; 875-8470.)

**Zabar's.** Proudly charmless. (2245 Broadway, at 80th St.; 787-2000.)

## Midtown

**Au Café.** An expansive space—indoor and out—and top-notch espresso. (1700 Broadway, at 53rd St.; 757-2233.)

**Bean Bar.** Uninspired surroundings make you think the coffee won't be good. It is. (24 W. 45th St.; 575-3889.)

**Cafe Grand Marnier.** Low on atmosphere; big on pastries. (1752 Broadway, at 56th St.; 581-5130.)

**Chef Laurence Patisserie.** Uncommonly good espresso. (245 Madison Ave., at 38th St.; 683-0284.)

**City Bakery.** (Sony Plaza, 550 Madison Ave., nr. 55th St.; 833-8020.)

**Daily Caffe.** Generation X baristas expertly pull Starbucks espresso. (30 Rockefeller Plaza, 582-5139; 1221 Sixth Ave., at 49th St.; 869-7382; and 150 E. 52nd St.; 838-6442.)

**Dean & DeLuca.** (9 Rockefeller Center, 664-1363; Paramount hotel, 235 W. 46th St.; 869-6890.)

**The Golden Frog Coffee Company.** This neophyte gets a gold star for super-creamy lattes. (564 Third Ave., nr. 38th St.; 661-7490.)

**Jonathan Morr Espresso Bar.** Stunning décor. Coffee is served up in a cup and saucer. (1394 Sixth Ave., nr. 57th St.; 757-6677.)

**Le Café Crème.** Snippy service but otherwise no complaints. (Kiosk on Fifth Ave., nr. 41st St.; and 377 Fifth Ave., nr. 35th St.; 684-6100.)



**Manhattan Espresso, Ltd.** Nifty logo; befuddled baristas. (146 E. 49th St.; 832-3010.)

**Oh-La-La!** Shiny primary-colored interior triggers thoughts of *Happy Days* and *Happy Meals*. (229 W. 45th St.; 704-8937.)

**Oren's Daily Roast.** (434 Third Ave., nr. 30th St.; 779-1241; and 33 E. 58th St.; 838-3345.)

**Pasqua.** (1290 Sixth Ave., nr. 51st St.; 977-4861; 1345 Sixth Ave., nr. 54th St.; 265-8610; 55 E. 52nd St.; 750-7140; and 450 Lexington Ave., nr. 44th St.; 661-5459.)

**Philip's Coffee.** Unnervingly cheery staff pulls consistently good

**LATTE:** Starbucks. **BEST BREWED COFFEE:** Au Bon Pain, Oren's. **BEST MOCHA DRINK:** Cafe Schokolade at Kaffeehaus.

Photographs: bottom right, Steven Freeman; all others, Andrew Garn.





espresso. (155 W. 56th St., 582-7347; 14 E. 33rd St., 685-2620.)

**Sabine's.** (510 Madison Ave., nr. 52nd St., 223-2358; opens June 1.)

**Simon Sips.** This dependable kiosk gets a C.F.D.A. award for surviving Naomi, Kate, et al. (Bryant Park, Sixth Ave. and 42nd St., 354-1668; 605 Third Ave., nr. 40th St., 986-7537.)

**Timothy's.** (553 Seventh Ave., at 39th St., 869-7696; PaineWebber, entrance on 51st St., 956-0690; and 122 E. 42nd St., 370-1662.)

**Uncommon Grounds.** Great music. Great coffee. So why is this place always empty? (533 Third Ave., nr. 35th St.; 889-5037.)

### Gramercy Park/ Flatiron District

**City Bakery.** Heavenly baked goods and an angelic staff. (22 E. 17th St.; 366-1414.)

**Eureka Joe.** A plush nesting ground for caffeine heads. (168 Fifth Ave., nr. 22nd St.; 741-7500.)

**Marquet Pâtisserie.** Sweet café brimming with classic French pastries. (15 E. 12th St.; 229-9313.)

**Newsbar.** Postmodern bar popular with media junkies and models. (2 W. 19th St.; 255-3996.)

**Seattle Coffee Roasters.** (150 Fifth Ave., nr. 19th St.; 675-9700.)

**Sunburst Espresso Bar.** Fire-engine-red café gives a needed jolt to this sleepy neighborhood. (206 Third Ave., at 18th St.; 674-1702.)

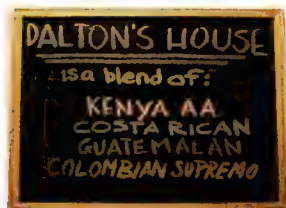
### Chelsea

**Barnes & Noble Espresso Café.** All the right ingredients, but the baristas are still learning how to pull. (675 Sixth Ave., at 22nd St.; 727-1227.)

**Chelsea's Choice.** Heavy foot traffic and skimpy lattes on this sunny corner. (210 Seventh Ave., at 22nd St.; 206-8033.)

**Coffee Magic.** Sure, it's a slapdash Johnny-come-lately, but the coffee isn't half bad. (199 Seventh Ave., nr. 22nd St.; 229-1807.)

**Kaffehaus.** Dimly lighted Viennese café with cozy burgundy cut-velvet banquettes and *Schlag* on demand. A late-night favorite. (131 Eighth Ave., nr. 16th St.; 229-9702.)



### West Village/SoHo

**Black Medicine.** Take a Mega Dose and call us at three in the morning. (554 Hudson St.; 633-1171.)

**Bleeker Street Pastry.** Seducing passersby with its Italian pastries long before coffee bars were trendy. (245 Bleeker St.; 242-4959.)

**Cafe Bari.** Refueling stop for Euro-

tourists doing SoHo. (529 Broadway, at Spring St.; 431-4350.)

**Caffe Raggle.** A romantic grotto reminiscent of bohemian Greenwich Village. (119 MacDougal St.; 475-9557.)

**Coffee Cuisine.** Tranquil NYU den with a front deck. (543 La Guardia Pl., nr. Bleeker St.; 254-1662.)

**Dalton.** (70 Greenwich Ave., 989-1358; 7 Greenwich Ave., 633-8408; and 523 Hudson St., 741-6118.)

**Dean & DeLuca.** (560 Broadway, at Prince St., 431-1691; and 121 Prince St., 254-8776.)

**Dr. Espresso's Lunacy & Mood Clinic.** Our prescription: de-emphasize T-shirt sales and lose the glowing menu board. (33 Greenwich Ave., at W. 10th St.; 255-4040.)

**Espresso Bar the Original.** Hip baristas and smooth brew—what more could you want? A bit less cigarette smoke. (82 Christopher St.; 627-3870.)

**Le Gamin.** Very Parisian, with *le plus ultra* café au lait. (50 MacDougal St.; 254-4678.)

**New World Coffee.** (449 Sixth Ave., nr. 10th St., 633-1966; and 412 W. Broadway, nr. Spring St., 431-1015.)

**Newsbar.** Media overload; heavy on the brushed steel. (366 W. Broadway, at Broome St.; 345-0345.)



### East Village

**Coffee Cherries.** Bring a telephone book to sit on at the super-high bar. (13 E. 4th St.; 475-8551.)

**Dalton.** (36 St. Marks Pl.; 677-3891.)

**Dean & DeLuca.** (75 University Pl., at 11th St.; 473-1908.)

**Limbo.** Great extracurriculars include board games and readings. (47 Ave. A, near 3rd St.; 477-5271.)

**Q.** Neo-beatnik coffeehouse with a stay-all-day attitude. (110 St. Marks Pl.; 982-7129.)

**Oren's Daily Roast.** (31 Waverly Pl.; 420-5958)

**Timothy's.** (60 E. 8th St.; 533-6236.)

### TriBeCa/Wall Street

**Basset Coffee & Tea Co.** Charming southern country-style café. A terrific find. (123 W. Broadway, at Duane St.; 349-1662.)

**Bible's Bookstore Cafe.** Airy, laid-back café, with books and tasty gazpacho, makes the suit brigade feel cool. (317 Church St.; 334-6990.)

**Coffee Arts.** Sip tasty joe and watch the stampede of bleary-eyed commuters. (5 World Trade Center, concourse, nr. PATH trains; 917-912-4425.)

**Dean & DeLuca.** (One Wall Street Court; 514-7775.)

**New World Coffee.** (80 Broad St.; 742-2199.)

**Pasqua.** (1 Liberty Plaza, 608-6481; World Financial Center, 587-9512; 2 Broadway, near Beaver St., 509-9159.)

**Timothy's.** (40 Broad St., 248-0902; 120 Broadway, nr. Pine St., 374-9647; and 7 Hanover Square, nr. Water St., 742-0646.)

stein, and he has opened a number of calm, very good coffee bars. True, Bloostein hasn't drawn the line at flavored coffees, as his peers across the country have done. But it's easy to avoid them and still have a choice of, say, Indonesian, Guatemalan, and Ethiopian beans. The espresso is fine, too.

It may seem peculiar to include **Dunkin' Donuts**, but the chain deserves consideration for its policies on fresh grinding and brewing—by no means uniformly observed. The dreaded burners are jacked up high, so that the usual insult of milk in a “regular” doesn't turn the coffee lukewarm. Supposedly, undrunk coffee is properly poured down the drain after eighteen minutes. The blend, made up mostly of Colombian and Brazilian arabica beans, is bland, sweet, and undemanding.

It's no wonder **Sabine's** is working out a deal to go into Saks stores nationwide. The uptown branch is full of Upper East Siders who look like they could tell you block by block where the best sales are. The design is casual but soigné. The brewed coffee is good, too, including the only tolerable flavored coffee I sampled (vanilla decaf). Espresso is thin and doesn't register in the milk drinks. But the steamed milk is satiny and lovely: Order a short espresso and half the usual amount of milk, and you'll get a good cappuccino.

Several homegrown chains are hard to tell apart, featuring as they do similar design and insistently New Yorky sepia-toned photographs, as if we might forget for a moment that this isn't Seattle. Dalton, New World, Cooper's, Pasqua (a San Francisco import), and Seattle Coffee Roasters are all opening throughout Manhattan, and they all look more alike than different. Each has its advantages, chief among them design, but all could tune up their coffee.

I wish **Dalton** were better, because its style is just right for an unmistakably New York coffee bar. The beans for sale look handsome in big glass jars—unfortunately, one of the very worst ways to keep beans, exposing them to light. Worse, a good many of those beans are flavored, and they taste far too strongly of the extracts that tinge them. Espresso is often watery, and the brewed house blend is so weak you can hardly taste it. The young people serving you are, happily, friendly and enthusiastic.

The brewed coffee at **New World Coffee** is made with the right ratio of grounds to water. This is rarer than it sounds. The countries of origin are more impressive than the brew, though. At least the beans for brewed coffee don't taste burned, as they do for the espresso. But watch out for the scalded milk.

Both the cavernous, too-black (chic becomes dank) Flatiron location and the smaller, spic-and-span uptown location of **Seattle Coffee Roasters** feature neat glass bar rails filled with roasted coffee beans. Too bad the beans that go into their coffee aren't roasted to the same light mahogany: Seattle roasts way too dark, delivering burn but no body. The decaf espresso, surprisingly, is far better than anything else, satisfyingly coating the tongue and stopping just short of char. And some of the sandwiches are actually from E.A.T., not just imitations.

The brewed coffee at **Pasqua** is better than the espresso, but neither is worth going out of your way for. Luckily, both are above average, and you won't have to—the idea is to give workers coffee where they work. Also, the service is friendly and fast, which counts for a lot when nobody's supposed to notice that you took the down elevator.

The best thing at **Cooper's** is Peet's coffee, from Berkeley—a very dark roast with a deep, potent flavor. Sadly, Cooper's doesn't sell Peet's beans (they're easy to mail-order), and, sadder still, its own coffee has no discernible character and is watery besides. Cooper's is pleasantly designed and wins the condiments award for its choice of several artificial sweeteners; its variety of brown and white sugars, stylishly laid out (with sugar tongs!) as if at a tea party; and its neat aluminum rack of canisters for cocoa, vanilla, and spices.

The hot chocolate, made from melted Callebaut chocolate and milk, is so good at **Dean & DeLuca** that I can't pass by one of its locations without stopping in for a small cup. The frosted





carrot muffins have launched a trend, the sandwiches are excellent, and all the locations have that clean, D&D Metro Shelving style we love. I'm taking a while to get to the coffee, because it goes from acceptable (brewed) to surprisingly bad, with especially incompetent espresso service at the Rockefeller Center store. I've tasted coffee in the past with Giorgio DeLuca and know that his evaluative powers are great. The two partners are less directly involved with the cafés than with the SoHo store, but the cafés should make better use of DeLuca's expertise.

**Timothy's** began in Toronto, and both it and the coffee are clean, pleasant, and bland. All this is more than most residents in the neighborhoods where the chain has opened have had in the past, though, so it's not surprising that these very beige stores seem to be very crowded. But the house specialties are flavored coffees sitting on burners for who knows how long, and it can take a long time to get an espresso drink.

### Upper East Side

**A** VERY, VERY FEW MANHATTAN COFFEE BARS MAKE YOU feel like you're stepping into Italy. In fact, I found only three. **Sant Ambroeus** is the New York outpost of a big, fancy Milan caterer and pasticceria, and it proves that cold formality really does travel. It's worth braving the uniformed hauteur for the first-rate treatment of **Caffe Danesi**, a mid-range brand of Italian espresso, and the fresh-from-the-oven "brioche," shaped like a croissant but made with a dough closer to brioche—the universal Italian breakfast pastry.

How much nicer, though, to go down three steps to **Espresso Madison** and walk into the Northern Italian neighborhood caffè of your dreams. When I visited, the bar had barely opened and was minimally furnished. But Renee Gerson, the co-owner, who was raised in Italy, was ready to welcome and befriend all customers. The very simple sandwiches, made to Gerson's exacting standards, are

as plain and good as you get in Italy, and the majestic, authoritative cappuccino—the perfect blend of warm milk and satiny foam—is a lesson for every would-be barista.

Now that Starbucks brewed coffee is available elsewhere, **Boddum** has lost its edge of novelty. Still, it's worth going to this kitchen-supply boutique to understand why many coffee die-hards won't brew any way other than the plunger-pot method, which offers a much richer flavor and thicker texture than filtered coffee, and requires a darker roast than filter pots do—although not as dark as the Starbucks roast.

**Baratti & Milano** is a branch of a glorious Art Nouveau caffè in Turin. The New York store feels completely prepackaged, unfortunately, down to the primly uniformed waitresses. Baratti & Milano has turned a richly historic landmark into an Italian Schrafft's, but the chocolates (boxed candy is the company's real business) are nice to look at.

### Upper West Side

**T**HE FAMILY THAT HAS TAKEN OVER THE PASTRY STANDBY **Miss Grimble** is serious about coffee, and is serving terrific espresso—after Starbucks, the best in this neighborhood—and very good chocolate-coffee drinks. The brewed coffee is fine, too, if a bit weak, and the pastries as buttery as ever.

It's not that **joe bar** is so much better than the usual café in a box, but since it opened last year something has lifted it above its competitors, and it's the place to hang out on upper Broadway. The welcoming neighborhood feel probably explains it, as does the sense that you can sit there watching traffic out the big corner windows for as long as you like and, hey, maybe even meet somebody. The brewed coffee, especially a nicely acidic house blend, is more successful than the espresso, though a milky caramel-flavored espresso drink isn't bad at all.

**Edgar's Cafe** looks like no



**LEAST OBJECTIONABLE FLAVORED BREWED COFFEES:** Sabine's. **BEST SERVICE:** Starbucks, Dalton. **BEST CONDIMENTS:** Cooper's.



place else. The theme is Edgar Allan Poe, who once lived on the same street, but it's more a mixture of high-tech and reimagined Charles Addams Gothic than haunted, and it's in immaculate shape rather than decrepit. The espresso is decent, the cappuccino too milky, but the heated thick china cups make up for a lot. Partly because of the six-plex nearby, the tables are always full.

## Midtown

**T**HERE'S NOTHING young or hip about **Chez Laurence Patisserie**. This old-fashioned café and pastry shop isn't even Italian—the culinary influence is French—but you can get extraordinarily good espresso here. The owner, a big man always in white uniform, impassively refuses to tell anything about the source of the beans, and he's right to button his lip. The espresso machine here has a lever that permits manual control of how much water passes through the coffee and at what pressure—the only kind you'll find in Naples, where the espresso is especially dark, dense, and sweet, and is served in boiling-hot cups.

**Philip's** is kind of full of itself, because so many people have praised its espresso. But it deserves the praise. The La Marzocco machines are lovingly maintained, and the grind of the beans—around which the staff is instructed to maintain a thick veil of secrecy (word is that the source is a Northwest roaster)—is frequently adjusted so that it will always produce a thick, dense, bracingly bitter but then sweet espresso. And the shots are just the right size.

Why do I prefer the espresso at the **Daily Caffe** to that at Starbucks? The beans are from the same roasting plant—the Daily Caffe was the first New York coffee shop to use Starbucks beans with the company's permission. Maybe because the Daily Caffe has been open longer and has settled in long enough to get everything right. This is another Northeast-Northwest hybrid, begun by native Seattleites come east. They speak Seattle here—you can alter a latte however you want it without fazing the friendly young staff, which can be slow. The only mystery is why there aren't more Daily Caffes.

**Simon Sips**, in kiosks at Bryant Park and the Wiley building, does extremely well by the beans from its West Coast roaster. Cardboard cups again, but all the coffee drinks are excellent.

The espresso beans at **Au Café** also come from the West Coast—from Torrefazione Italia, the hands-down favorite roaster of many in Seattle. (Limbo, in the East Village, also buys from Torrefazione.) The beans make a winy, sharp espresso with lovely body and good *crema*. The cappuccino has too much milk, though, and the brewed coffee is run-of-the-mill Kobrick.

The staff knows a lot about beans and pastries at **Bean Bar**, but this brand-new place somehow manages to look a lot like it's been there since the seventies. The brewed varietal coffees are fine, and if you ask for a short espresso you'll like it.

**Oh-La-La!** specializes in very hot coffee (the better to dilute with milk) kept in protective steel-jacketed containers. The house blend is lovely—mild with a bit of sparkle—but the



*Baratti & Milano feels rather prepackaged.*

espresso is too long and unmemorable.

There's no more spectacular coffee bar in the city than **Jonathan Morr Espresso Bar**, where the ceilings soar and the sconces are big brushed-aluminum cups and saucers. The service can be slow, but the place does a fine job with espresso drinks. It's worth waiting to sit at a counter, listen to good Europop, and keep an eye on Sixth Avenue traffic—and those splendid light fixtures.

## Gramercy Park/Flatiron District

**E**ureka Joe HAS IT ALL: HUGE, PLUSH ARMCHAIRS AND LOVE seats in the back that look like overstock from the Royalton lobby; places to read in the front where you can arrive alone but maybe leave with company; free tarot and palm readings and occasional theatricals; sandwiches that rival Eli Zabar's and are made on premises; the best bagels in town (from Ess-a-Bagel); and excellent coffee across the board—even silly but good flavored drinks with artful dribbles of syrup over the surface, and an imaginative variety of steamed-milk and fruit drinks. I've heard complaints about snide service but haven't experienced it myself.

Maury Rubin, the focused, seductive owner of **City Bakery**, promises that the coffee will improve and be on a par with his superb croissants, Danish, and tarts. For now you can get a very good cappuccino downtown and brewed decaf (and regular, of course) uptown, in a bristling high-tech store in the Sony Plaza. The sandwiches and mini-pizzas are great, too.

Neck and neck, or maybe paunch and paunch, are the pastries and coffee at **Marquet Patisserie**, most foodies' choice as the place for classic French pastry. The house blend is Schapira's Danish. Why don't more places buy from Schapira's, an excellent roaster that does a thriving business elsewhere in the Northeast? It's far better than many of the suppliers other bars rely on.

Everything about **Newsbar** is right for a media-hungry New Yorker: magazines and newspapers lining the walls, TV monitors



behind the counters, big plate-glass windows for people-watching, a cool crowd that looks as if it is either photographed or featured in at least one of the magazines available for browsing. Too bad the design is awkward, the food dull, the coffee uninteresting.

## Chelsea

**I** LOVE Kaffeehaus, THE ONLY MODERN VIENNESE CAFE IN New York (the original ones on West 72nd Street have mostly died with the émigrés who once populated them). Monika Caha, a Viennese, and her bright-eyed American partner, Margot Chernus, wisely decided to offer Viennese coffee drinks made with Illy, the top-of-the-line Italian espresso, including Einspänner, served in a glass with fresh *Schlag*, and Melange, the Viennese cappuccino. Their Cafe Schokolade, not plain hot chocolate as it would be in Vienna but hot chocolate



mixed with espresso, is the best mocha drink now being served anywhere. Kaffeehaus is a full-service bar and restaurant, too, with the kind of substantial food you get in Viennese cafés (including hand-pulled strudel) and an authentic Mitteleuropa feel that, luckily for depressives, isn't too authentic.

David Ryerson, the sad-sack owner of **Coffee Magic**, decided to abandon his replacement-window business in New Jersey when he saw a CNN segment that made the coffee business look profitable. The color pictures of fifties cars are the only touch of style in a bare-bones room with Naugahyde stools that seem to come from a sixties suburban kitchen. It makes you think that the replacement-window business was a safer bet. Yet Ryerson has not only thoroughly researched beans and equipment, he is a discerning coffee-taster. His brewed house blend is nice—good enough to win loyal customers—and his flavored coffees far better than average.

### West Village/SoHo

**T**HERE'S USUALLY A LINE AT THE CRAMPED, PARISIAN **Le Gamin**, which serves the best café au lait in New York—in thin, wide bowls, with brittle, nothing-tasting grilled baguettes that become the best things you ever ate when slathered with strawberry jam and dunked in the bowl. Don't tell French guests that the coffee itself is Italian, from Lavazza—a good idea, considering the quality of the beans in France.

**Bleecker Street Pastry** isn't just a coffee bar, either, although there are a line of tables and a great early-sixties espresso machine in the back. Usually wielding the filter holders is the owner, Lucia Di Saverio, whose husband, Donato, makes better sfogliatelle than you get in Naples. After going through several brands, Lucia settled on a little-known Italian brand from the northern city of Piacenza. Her hand at the machine is authoritative, the espresso undemanding and good. The Di Saverios are first-generation immigrants, and their pasticceria is solidly middle-class Italy Italian.

The great Italian-American caffès at the Four Corners of MacDougal and Bleecker have mostly devolved into bars and tourist restaurants, or have become unrecognizably sanitized (*Caffé Dante*), but the nearby **Caffé Reggio** remains itself. You expect Edna St. Vincent Millay to come in, looking harried and clutching a notebook. The espresso isn't as good as it should be, but the cappuccino is fine—be sure to ask for no cinnamon on top.

Every neighborhood should have a **Black Medicine**, which is appealingly homemade, from the thrift-shop oak bench and bentwood chairs to the summer-camp mosaic of a coffee cup set into the counter. And the staff really cares about coffee. The brewed Guatemalan is a lovely medium-dark roast, and more successful than the drab house blend. Espresso is suave and carefully made, even if the cappuccino, as in so many places, has too much milk and too much foam.

**Espresso Bar the Original** is two notches better than the usual formula café, because the baked goods are well chosen and the coffee, both brewed and espresso, is better prepared than most. Also, it wins my heart for its glass hot-chocolate urn, which keeps stirring and heating a rich brew. The crowd is more young than gay, a surprise considering the Christopher Street location, and the grunge-dressed help surprisingly friendly.

### East Village

**A**LPHABET CITY, THAT BASTION OF HIP, HAS THE homiest coffee bars in the city. Living-room furniture is everywhere, and so are chessboard tabletops and stacks of old board games—you're really supposed to linger. **Limbo** recalls a fifties kitchen, painted in cheery pastel colors, with steel-rimmed Formica

tables and flowers. It's a clean, well-lighted place, with modest fare and very good coffee, worth traveling to Avenue A for—Limbo buys from the Seattle roaster Torrefazione Italia.

**9** is the most stylish of the many bars lining St. Marks Place, a riot of hand-painted colored tables and chairs, vaguely sixties and vaguely Aztec (lots of magenta); the help is vaguely grunge. The place is packed with kids just out of school who have made this their hangout. There's a full coffee menu (and one for tea, too); for once the brewed coffees receive more attention, and they're served in French-press plunger pots with the care that blends like Sumatra and Kenya AA deserve. Yes, you could mail-order better beans (these are perfectly okay), but would you be served by someone wearing four studs in one ear?

### TriBeCa/Wall Street

**B**asset Coffee & Tea Company WINS THE CONGENIALITY prize for its lazy southern back-porch atmosphere and the southern touches its two south Georgian owners, Jim Touchton and Martin Cowar, who co-own Lucy, the basset hound on the logo, have put in the room (big ceramic crocks for homemade lemonade and iced tea) and the menu (fabulous homemade biscuits with Virginia ham, a terrific chicken salad with roasted pecans, in a flour tortilla). The coffee, from Gillies, a respected old New York roaster, is impeccably fresh and for once not overroasted, and they treat it with care. The plate-glass windows and corner location, just down the street from Odeon, make this an ideal daylight hangout.

*In TriBeCa, Basset owners Jim Touchton (seated) and Martin Cowart with Lucy.*







# A Starbucks Is Born

By Henry Alford

## Obsessiveness Training at Barista Boot Camp

**I** WAS LEARNING HOW TO CALL DRINKS. CALLING DRINKS IS the rather elaborate process by which, using a syntax unique to Starbucks coffee bars, a barista (which, you'll recall, is the correct name for the folks who make your coffee) stationed at the cash register yells out a drink order so that its eccentricities are easily understood by those whose duty it is to make the drink. At Starbucks, the Seattle-based company widely thought responsible for the current fetishization of coffee, such an activity is approached with a certain amount of earnestness.

"I want one of your chocolatey coffee drinks?" My trainer was giving me a hypothetical order. "But I don't want any whipped cream on it, and I want it with skim milk. Can I have it decaf? And I'll have it for here."

"Can I get. . . ." I said tentatively, trying to remember the proper sequence in which to place the order, "a for-here . . . decaf . . . mo—"

"I wanted skim."

"A for-here decaf-skim mocha."

"No-whip, though."

"A for-here decaf skim no-whip mocha."

"Right. But what size did I want?"

"You didn't say."

"Then you should ask."

I asked; he told me tall.

So it was on my fourth attempt that I accurately translated what this customer was trying to order—a for-here decaf tall skim no-whip mocha.

I now believe that chief among the ills plaguing our society is the decreasing frequency with which people drink tea.

If you are like me, it is with some amazement that you learn that the young men and women who prepare the delicious coffee and espresso drinks at the Starbucks coffee bar that just opened on Broadway at 87th were required to take 24 hours of formal classroom training and 25 to 30 hours of practical on-site training.

And if you are even more like me, the idea that the preparation of a cup of coffee would require such assiduous vocational instruction—even if that cup of coffee had a name like a "for-here decaf tall skim no-whip mocha"—began to gnaw at your spiritual calm.

And if, in fact, you *are* me, you asked Todd Collins, Starbucks's new-store-opening specialist and one of its trainers, to give you the three most difficult segments of the training—drinks-calling, drinks-making, and something referred to as "cup management"—in the hope that your findings might serve as balm to your troubled mind.

I met Collins at the Starbucks training center on lower Broadway. A tall, charming 30-year-old with a loping gait, he is a coffee lover's coffee lover, a man who is wont to utter "I'm really jonesing for a mocha" without irony. Collins extolled the virtues of working for Starbucks: all employees, even part-timers, get medical and dental coverage; they all participate in a stock-option plan; they all get a free pound of coffee a week.

Collins then briefed me on the highlights of the formal training. Running throughout the training is a reassertion of the three Star Skills: Maintain or Enhance Self-Esteem; Listen and Acknowledge; and Ask for Help. ("Your partner has just finished setting up a new mug display," reads one of the workbooks. "You tell her what a great job she did. Which Star Skill are you using?")

The skills that I honed during the fourteen hours that I spent at the training center and store site over the next few days all fell under the rubric "Retail Skills." Having taken a Starbucks brochure home with me, I had already apprised myself of the makeup of the seven espresso-based concoctions, and thus my first lesson was calling drinks. Collins threw descriptions of drinks at me, and I dutifully, if hesitantly, arranged their various attributes in this order: 1. The quantity of drinks. 2. The type of cup. 3. The number of shots of espresso and whether they are decaf. 4. The size of the drink. 5. Additional flavorings. 6. The kind of milk. 7. Whether customers like wet foam, dry foam, or no whipped cream. 8. The name of the drink. The ability to call drinks correctly seems to





The staff at the new Broadway store, ready for duty; above, second from left, trainer Todd Collins; second from right, baristas.

be a badge of honor; as has been evidenced at the other 300 or so Starbucks around the country, some regular customers will figure out the drink-calling sequence and will take a certain pride in using the Starbucks lingo themselves to place orders.

Next I learned cup management. Once a drink has been called out, the barista at the espresso machine who is pulling shots—while the barista directly adjacent to him steams and foams milk—calls the order back; if it has been called to him incorrectly, he corrects the syntax, thus humiliating the barista at the register. Then, because he is most likely still working on drinks from two or three orders ago, the barista pulling shots uses the placement and positioning of an unfilled cup—cup management!—as a mnemonic device: a porcelain cup with its handle pointed straight at the barista is a single-for-here espresso, any cup turned upside down is a decaf, etc. That this process could be obviated by the use of receipts or a digital display was not a topic of particular interest to those employees I broached it with. Cup management was fairly easy to master. Moreover, I found it oddly soothing, reminiscent as it is of therapy for stroke victims. I realized that it was helpful to pick up the cup from the counter so that it was already in position: I thought of this activity as cup *middle-management*.

ON MY LAST DAY OF TRAINING THREE OTHER BARISTAS AND I SIMULATED a business day by taking turns playing the customer, the register person, the milk steamer, and the shot puller. It was not difficult to find the silver lining of the first three of these roles—the customer was able to sate his appetite for sublime, labor-intensive caffeine-containing beverages; the register person experienced the thrill of authority as he dispatched the order with precision; the milk steamer reveled in the enchantments of the highly pleasurable steam wand. But as for the shot puller, this poor soul is run ragged—no sooner had I finally pulled usable shots in the allotted time than I had forgotten the cosmologies of cup management.

Toward the end of my turn as shot puller, the barista portraying the role of customer picked up one of my creations and pro-

nounced the large espresso stain on the outside of the paper cup “sort of unattractive”; I refrained from asking her what Star Skill she thought she was using. But when it was my turn to be the customer, I exacted my revenge by adopting the voice and manner of a whiny urban neurotic and asked, “Could I get a half-caf cappuccino, very dry, made with nonfat milk? It should be extremely large, whatever the absolute largest size you have is, and can you put the whole thing, with a little vanilla flavoring, inside this cup that my daughter made at her summer camp?”

Compelled as I had been to ingest several of the prepared drinks with which we trainees were littering the counter, I began to reach that stage in caffeineation when your eyes begin to water and you teeter on the brink between weepy nostalgia and small, unprompted acts of violence. My sense of portion control became erratic; my steamed milk started to flood that part of the cup’s plastic lid that I had come to think of as the “moustache well.” But the noisy steaming of milk was ever more satisfying to me.

“I feel the milk is my area,” I confessed to a co-barista. “I enjoy frothing the milk.”

She looked at me as if I had expressed something deeply and inappropriately personal. Suddenly I became worried that I had become too involved with my Starbucks training; prickliness about others’ estimations of my Star Skills was undermining my feeling of ever-chirpier resoluteness.

But then I remembered *Jacob’s Journey*, written by Noah ben-Shea, a self-styled bagel entrepreneur/spiritual leader in California. *Jacob’s Journey* is “an ageless tale of wisdom and compassion” that the CEO and president of Starbucks hands out to his top managers for inspiration. And so, remembering one of the many homilies in *Jacob’s Journey*—“we are the painter, the paint, and the painting”—I was able to regain my equanimity.

I now realized, as I (in contravention to Karl Marx) achieved cosmic fusion with my particular mode of production: I am the barista; I am the shot of espresso; and I am the no-whip mocha.



**I**T'S TENSE IN THE HANDSOME KITCHEN OF STEPHEN AND Debra Scaturro's century-old house in a small New Jersey town.

For a year and a half, the Scaturros have been foster parents to Carmen and Rosa Taveras, who were born in the Dominican Republic in November 1992—Siamese twins joined at the pelvis and destined for wretched lives. The Scaturros have cared for the girls since they were 3 weeks old, when their unmarried teenage parents sent them to the U.S. in hopes that they could be separated. Last summer, in an exquisitely choreographed eighteen-hour operation (below) at Columbia-Presbyterian Medical Center's Babies Hospital, they were parted ("Free at Last," *New York*, November 15, 1993).

Everyone at the Scaturros' is edgy this Wednesday night, the week before last, because Analía Martínez, the girls' 20-year-old mother, is on her way in from the airport. Shielded by family and doctors, she glimpsed her babies only briefly a week after their birth and has never seen them as healthy, happily separated sisters.

Debra, normally gentle, is actually snapping at her family. "She's nervous; this is not the time you mess with her," says Andrew, her 16-year-old son. Everyone else—Debra's sister Donna and her family and an NBC-TV crew—tries to be unobtrusive.

For months, Debra has been anguished. The twins are toddlers now, but they need sophisticated care. They have colostomies: Their bowels open onto their abdominal walls and their wastes empty into plastic bags. When the colostomies are reversed, will Analía be up to the gritty care their rehabilitation will require? And—most troubling—why didn't she and the twins' father, Wilson Taveras, ever respond to the photographs, letters, and videotapes the Scaturros sent them after the twins arrived? Do the girls' parents want them, after all?

At 10 P.M., Stephen pulls into the driveway. Debra opens the back door. She hugs the twins' mother. Analía is small and dark-haired. There's a guarded look in her eyes, and no wonder: The TV lights dazzle her; the cameras and sound booms follow her. She walks tentatively across the kitchen to the twins, who are in their high chairs. No one says anything.

There is no translator; Debra wanted to see the mother's reaction. Analía hands each twin a white teddy bear, and soon the girls are tearing back and forth across the kitchen to all three of their parents. Analía pulls a blue dress and a pink dress out of a bag and gives them to the girls; she sets flower-print hats on their heads.

Then she turns to Debra and carefully says the English words she has learned for this occasion: "Thank you."

After a tense dinner, she, Debra, and the journalists go up to the twins' bedroom. Rosa runs into a corner. Her mother, still a stranger, gently probes her out, cuddles her, and gives her a bottle. She and Debra tuck the twins into their cribs. Later, Analía calls the girls' grandparents, Hector and Milagros Taveras, who live in Brooklyn. Hector is a legal U.S. resident;

his wife recently got her green card and joined him here.

As the Scaturros learn the next day, Analía is the oldest of four siblings; she knows how to care for children. Her parents run a *dulcería*—a shop that sells candy and pastries—in Santiago. Even though Dr. Luis Cuello Mainardi (who sent the twins to the U.S. for help from the Healing the Children Midlantic foundation) is present to translate, Analía doesn't say much about her family. The Scaturros form the impression that now that Milagros Taveras has emigrated to Brooklyn, there wouldn't be much of a support system for Analía in the Dominican Republic.

And in fact, Dr. Cuello and Drs. Peter Altman and Steven Stylianos, the pediatric surgeons who led the Columbia-Presbyterian team that separated the girls, believe the twins would be better off in the U.S. Fortunately, even before Carmen and Rosa were born, Wilson Taveras had begun to apply for legal residence. Once he gets it, he can go back to the Dominican Republic, marry Analía, and file to bring her here legally as his wife.

Still—do the parents want these girls? On Thursday morning, Debra starts to show Analía a video of her daughters' eighteen months in the States. It starts with shots of Carmen and Rosa, still joined, playing with Stephen. Analía watches for two minutes, then bolts, crying, out of the room. She calls Hector and Milagros, and calms down. But she doesn't want to see the rest of the tape. Debra is worried. "Does she just want the children when they're perfect?" she says. "What if they have problems? The twins need someone strong who'll support them no matter what."

Analía later tells *New York*'s translator why the Scaturros never heard from her. She says she never got any photos or letters. When she asked Dr. Cuello about contacting the foster family, she says, he told her it would be better if he served as intermediary, since she doesn't speak English and the Scaturros don't speak Spanish.

That afternoon, there's a conference to plan the twins' future. The Scaturros are willing to adopt Carmen and Rosa. "The girls have been with us so long, they're part of our family," Stephen says. Debra says, "Dr. Cuello asked us, 'Would you take responsibility for Analía and the twins?' and we said, 'Oh, yes,' on the spot." They agree to make a home for all three "for as long as they can legally stay here."

In a month or two, the surgeons will try to correct the twins' colostomies, connecting the girls' colons to the place where an anus should be. And, Dr. Altman has explained, "rehabilitation is going to be hard. Sphincter-muscle function has to be learned in these children. Parents must stimulate them with a finger until they learn to make the maximum use of their anatomy. Children like these have lots of constipation and diarrhea."

How does Analía feel about all that? "I am happy," she says emphatically, "very happy to be able to take care of them myself." She is, at this moment, game to take on all the difficulties—physical, medical, emotional, cultural—that await her and her twins and their American benefactors.

# Their Two Moms

**Exclusive:** Under the anxious eye of the woman who nurtured those airlifted Siamese twins before and after their separation a year ago, Carmen and Rosa meet their mother at last



By Janice Hopkins Tanne



Rosa, Analia, Debra, Carmen.



PHOTOGRAPH BY JEAN PAGLIUSO  
FOR NEW YORK

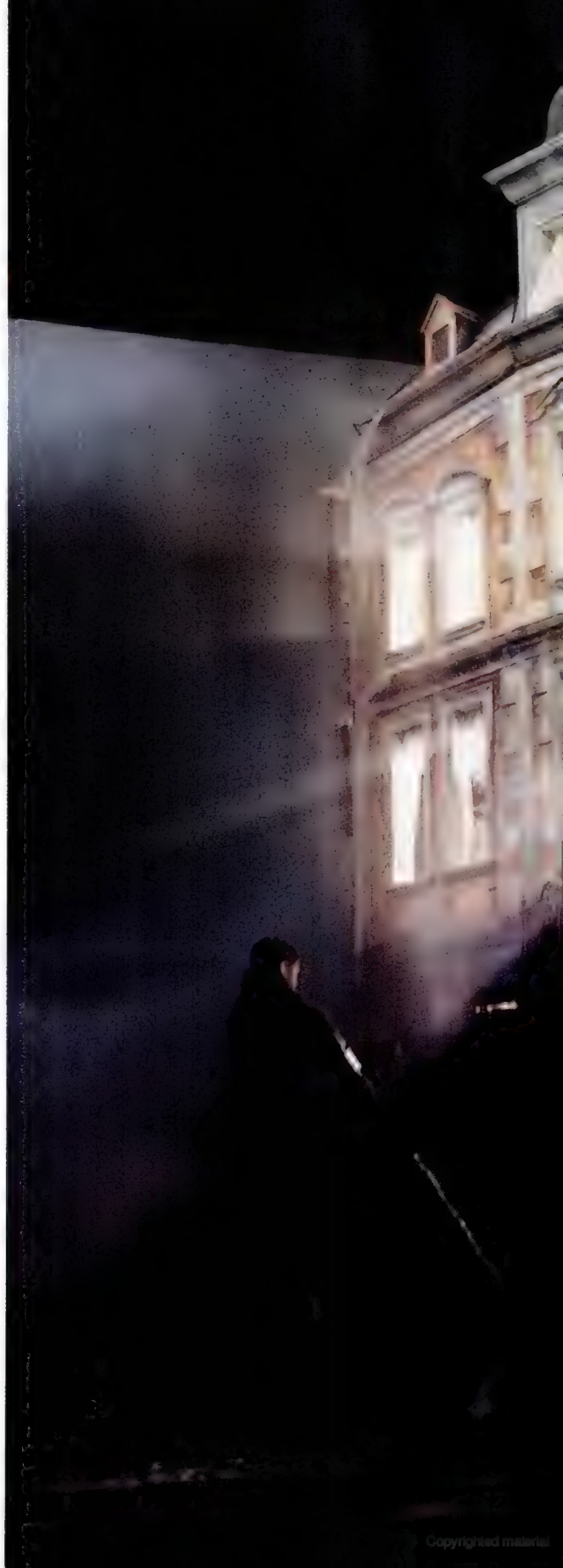
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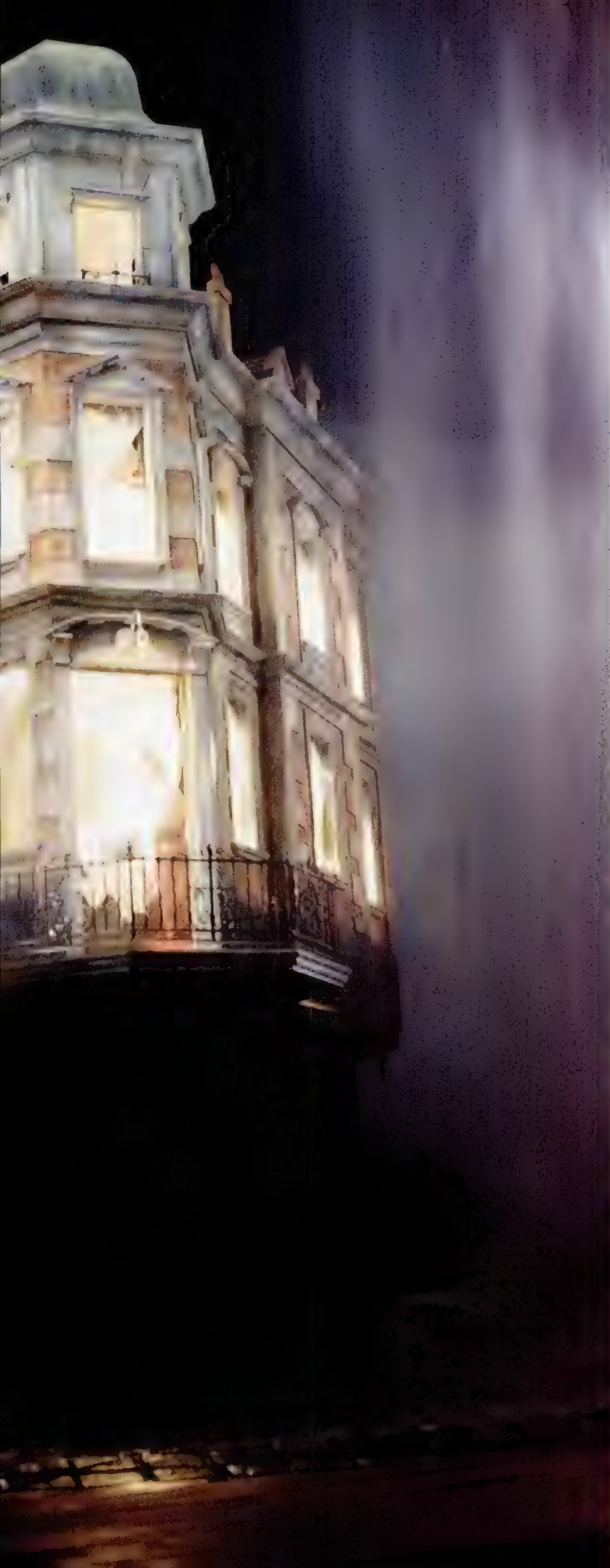
**A Set-by-Set Guide to  
*An Inspector Calls***

# DECON- STRUC- TION MEN

**BY MICHAEL GOLDSTEIN**







RAIN POUNDS THE COBBLEstone streets—empty except for a handful of urchins hovering around an enormous and imposing mansion. Then come the sounds of laughter and the clinking of champagne glasses. Cut to a shadowy figure in trench coat and snap-brim hat.

This may sound like *film noir*—in fact, *Vertigo*-like music fills the theater—but instead, the scene is from Broadway's latest and most intriguing hit. And it's not so much *An Inspector Calls*'s competent 50-year-old script or the solid acting that has excited critics and audiences. It's the remarkably inventive and surprising set designed by 34-year-old Ian MacNeil, who with director Stephen Daldry, 33, has transformed J. B. Priestley's sometimes preachy whodunit (first staged last year at London's Royal National Theatre) into first-rate theater.

#### THE HOUSE:

Birling estate sits just above center stage, its two-ton mass precariously perched on stilts, reinforcing the notion of the family's elite and isolated position. Director Daldry's most daring choice was to enclose the house entirely, thus separating the audience from the action inside. As with the famous opening shot in John Carpenter's horror movie *Halloween*, the audience is forced to catch only the most fleeting glimpses of the family and hear fragments of conversation.

#### THE RAIN:

The curtain rises on a downpour. Real water rains onto the stage, enhancing the sinister *noirish* feel. The sprinkler

system is quite simple: three rows of pipes, punctured on top (rather than bottom) to help ensure an even distribution; drains are camouflaged by the cobblestone streets. Depth, speed, and spray are controlled by computer (above) to keep the rain onstage—although some audience members can feel the mist, and a few even evacuate the front rows for drier spots farther back. "It's better-quality rain here than in London, real movie quality," designer MacNeil declares. The soggy cast receives no hazard pay; after all, the rain is heated.



MacNeil attributes the triumph of British set design—Broadway's *Carousel* and *Medea* are also imports—not to artistic superiority but to the art-comes-first atmosphere of England's state-subsidized theaters. "At home, if you want to do *Medea* with a steel set," he says, "you do



**Indoor irrigation:  
Pipes above  
spray thespians  
below and an  
occasional  
orchestra seat.**

it. There aren't producers around who second-guess whether audiences want to pay to see it." He also adds that "while I'm not union-bashing, the restrictions are rather elaborate here."

Priestley's potboiler—a pretty working-class girl commits suicide, and an inspector interrogates members of the upper-crust Birling family—has always been popular among British community theaters, but up until now,

more serious theatergoers have been dismissive.

Daldry and MacNeil say they experimented "with setting the play in Algiers at the end of World War II, with tanks and all, as a play-with-in-a-play; we tinkered with other ideas as well." Instead, they settled for a grand Edwardian mansion in the north of England. "It's amazing how long it takes to arrive at the obvious," MacNeil says now.

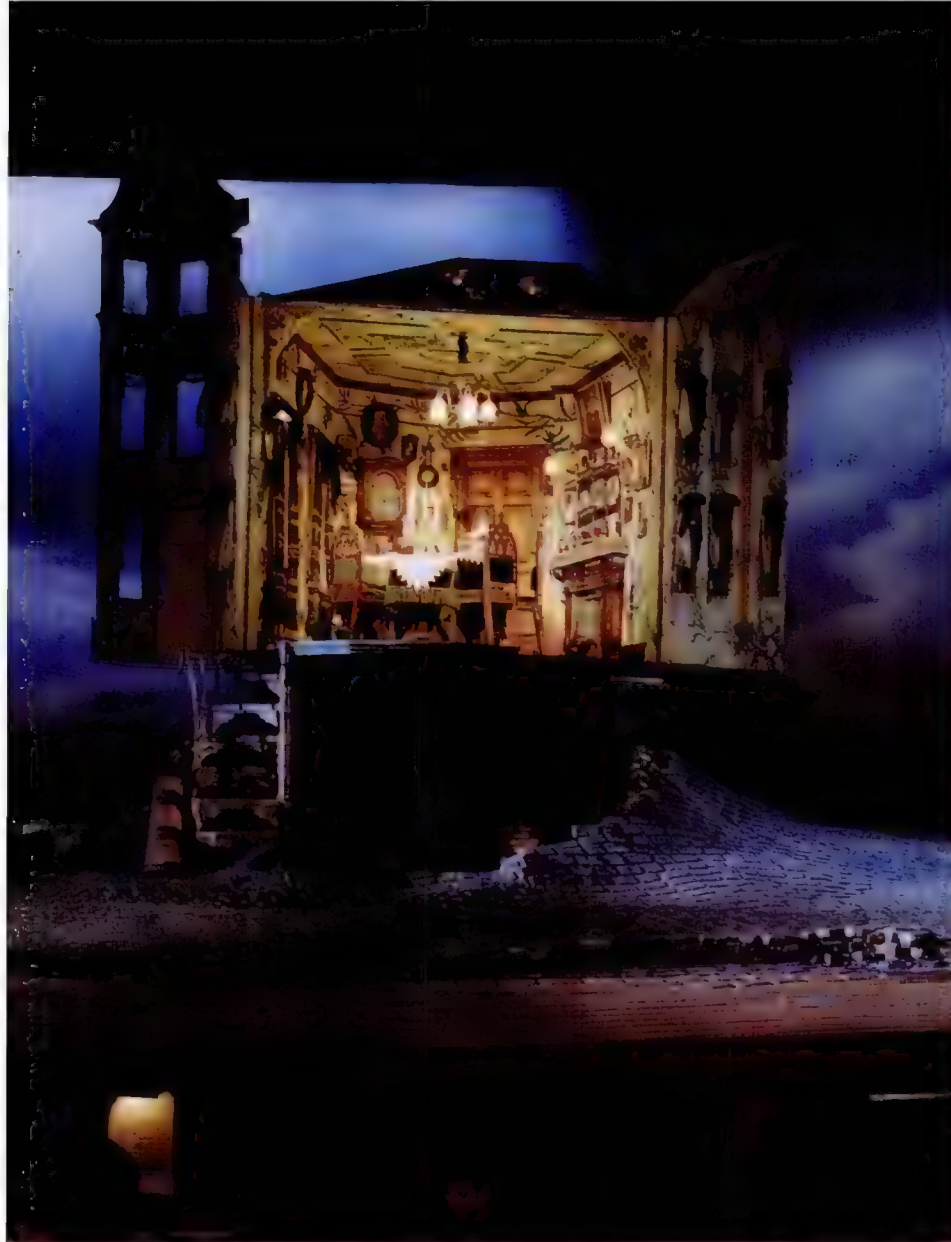
The play's most powerful moment is actually a set change: the fall, quite literally, of the house of Birling. Not everyone is happy with the fact that the set, not the play, is the thing. From an actor's point of view, says one cast member, "these sets are disturbing and a hindrance. It's not my particular cup of tea."

MacNeil insists there's a difference between recent Broadway meretriciousness and what he does onstage. "Not to be rude about *Miss Saigon*—it's not so bad," says the designer, "but without that helicopter coming down, would there be a show?"

PHOTOGRAPHED BY TED HARDIN  
FOR NEW YORK







#### INSIDE MOVES:

Fifteen minutes into the play comes a jaw-dropping scenic moment. To underscore the beginning of Inspector Goole's interrogations, the estate's walls suddenly swing open, pivoting on hinges and leaving the house's interior visible in a cross section. Columbia professor Arnold Aronson declares, "Because of film and television, audiences expect cinematic flow and special effects in the theater. Also, because of the prices they're charging, producers are afraid of minimal or static settings."

#### THE BIG PICTURE:

A major design challenge is making the small stage look bigger. A completely miniaturized mansion and smaller cobblestones in the background create the illusion of depth. The street is actually plywood covered with a substance called homosote, painstakingly cut into squares, and hand-laid. "Every element of a set should amplify the text,"

says MacNeil. "A cobbled floor is hard to work on and helps amplify the danger that the actors feel."

#### SAFE STREETS:

Since the deck is so slippery, sand is glued onto the tiles every ten days, and the actors wear rubber-soled shoes. So far, the cast has avoided serious injury, although there have been many slips and falls. Philip Bosco, who plays Arthur Birling, admits, "I won't pretend it's not difficult. I've never been through anything quite like this, but even so, it's a joy."

#### THE STAIRCASE:

Each of the accused eventually descends to face questioning (and symbolically to answer to the lower classes). MacNeil admits that the exceptionally narrow, twisting staircase is a "tightrope act" to negotiate, "but the cast are complete troupers about it." Yet when he demonstrated the art of descent to Rosemary Harris during rehearsals, she retorted, "Sure, try it wearing a skirt and a bustle and a corset and heels." Instead, he widened the staircase slightly.



#### THE CRASH:

When the family is at last utterly exposed, the house explodes with short circuits and collapses forward, furniture and shattered dishes (the show goes through 120 plates each week—bought from a Pennsylvania supplier for 53 cents each) spilling out into the street. An extraordinary theatrical moment but, once again, simplicity: A hydraulic piston pushes upward; the house is hinged at the front.

lighting provides an illusion of different backgrounds.

#### THE PROPS:

A bottle is shattered, a phone is dialed, a carpet is rolled out for the imperious mom—all straightforward enough. But the extravagance is really the dozen human props: townspeople with no lines and only a few moments onstage. The extras run around \$6,000 a week.

#### THE BACKDROP:

A single surreal, painted screen changes color as a way to emphasize different moods. The



# BEST BETS

BY  
CORKY  
POLLAN

*The best of all possible things to buy, see, and do in the best of all possible cities*



## Pen Ultimate

It's not surprising that fountain pens dreamed up by fashion designer Kenzo would be striking. What is surprising is how smoothly they write. They are made of lacquered brass and have iridium-tipped nibs. And, yes, they come in Kenzo's trademark colors—red, yellow, green, and blue (\$98).

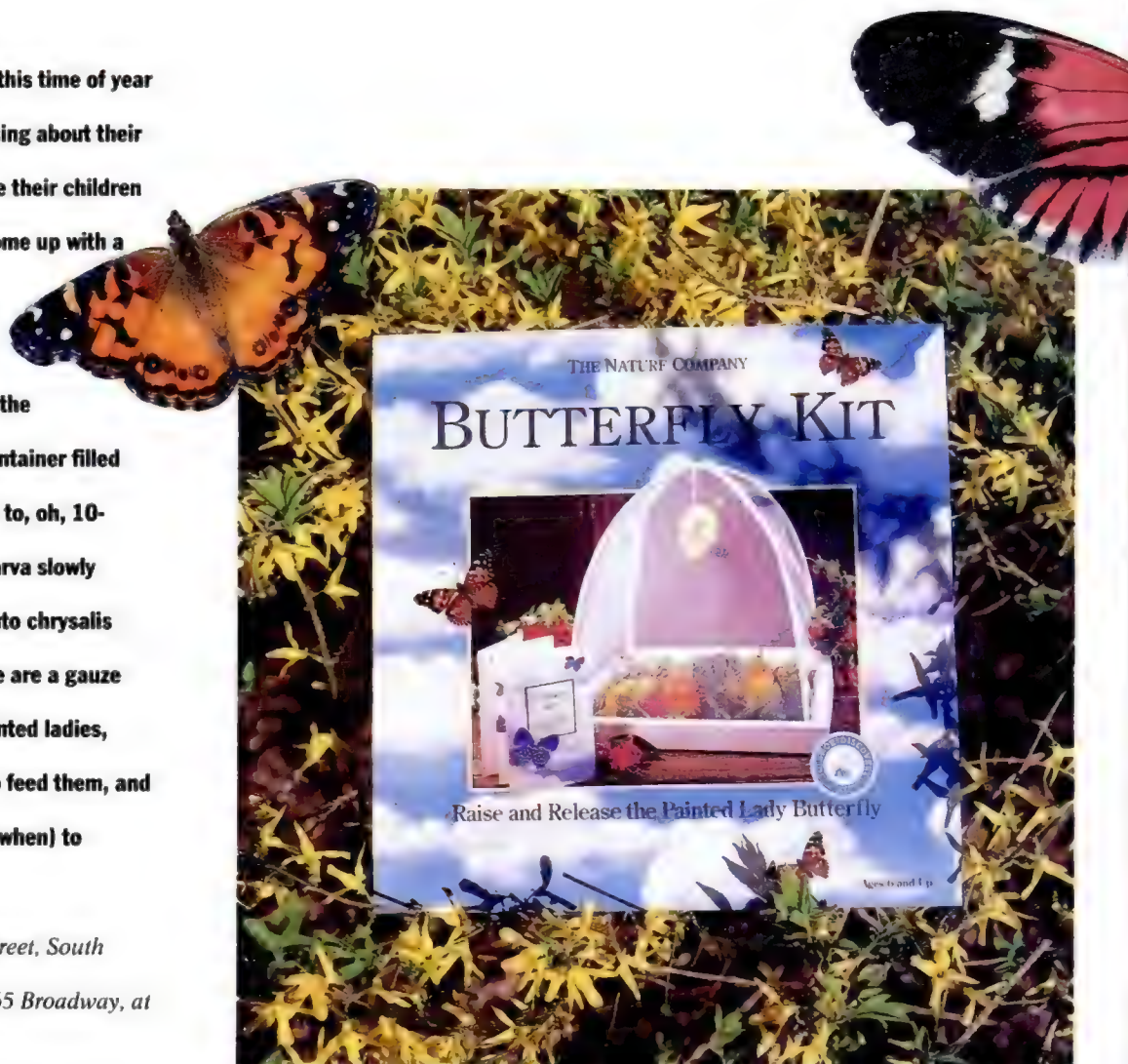
MENASH, INC./462 Seventh Avenue, near 35th Street/695-4900

REBECCA MOSS, LTD./510 Madison Avenue,  
at 53rd Street/832-7671

## In Living Color

Those Nabokovians who yearn at this time of year for butterflies can now do something about their desires—or, rather, they can have their children do it. The Nature Company has come up with a kit that helps kids raise painted-lady butterflies. Mail in the coupon that comes in the kit and the Nature Company sends back a container filled with larvae and food. The kids (6- to, oh, 10-year-olds) can then watch each larva slowly metamorphose from caterpillar into chrysalis and, finally, into a butterfly. There are a gauze cage for watching the mature painted ladies, instructions on what (and how) to feed them, and recommendations on where (and when) to release them (\$24.95).

THE NATURE COMPANY/8 Fulton Street, South  
Street Seaport; 422-8510, and 565 Broadway, at  
Prince Street; 274-1349



Photographs: top, Jonathan Gross; center left, L. West/Bruce Coleman; center right, John Shaw/Bruce Coleman; bottom, Francis Hammond; opposite page, top, Paul Manangan; bottom, Jonathan Gross.



## The Old Curiosity Shop

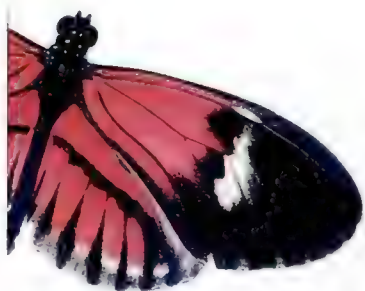
Though 150 years ago it was the elegant address of some famous New Yorkers, Bond Street is now home to lumberyards and salvage companies. So it's startling to stumble upon Il Buco, a fetchingly rustic-looking antiques shop. Filmmaker Donna Lennard, importer Giorgio Cappelletti, and artist Michael Rosato have pulled together a splendid collection of primitive, Early American tables and chairs. Tins, pitchers, and pots are everywhere. To these they've added cupboards, antique tools, vintage radios in work-

ing order, turn-of-the-century quilts—even the

odd but wonderful toy and wicker baby carriage. Ultimately, the trio hopes to put all its tables to use by serving wine, cheese, and prosciutto, as in a European taverna.

(From \$45 for a radio to \$575 for a quilt to \$1,650 for a cupboard.)

IL BUCO/47 Bond Street/533-1932



## The Bus Stops Here

On the (manifestly correct) theory that there's a nostalgia buff for just about anything, the Transit Museum has salvaged fare boxes from old 1958–1988 city buses. So those who once sat spellbound watching coins being sorted and dropped into fare boxes can now do so right in their own living rooms. For relatively normal people, these urban artifacts make nifty banks (\$50; stand, \$25).

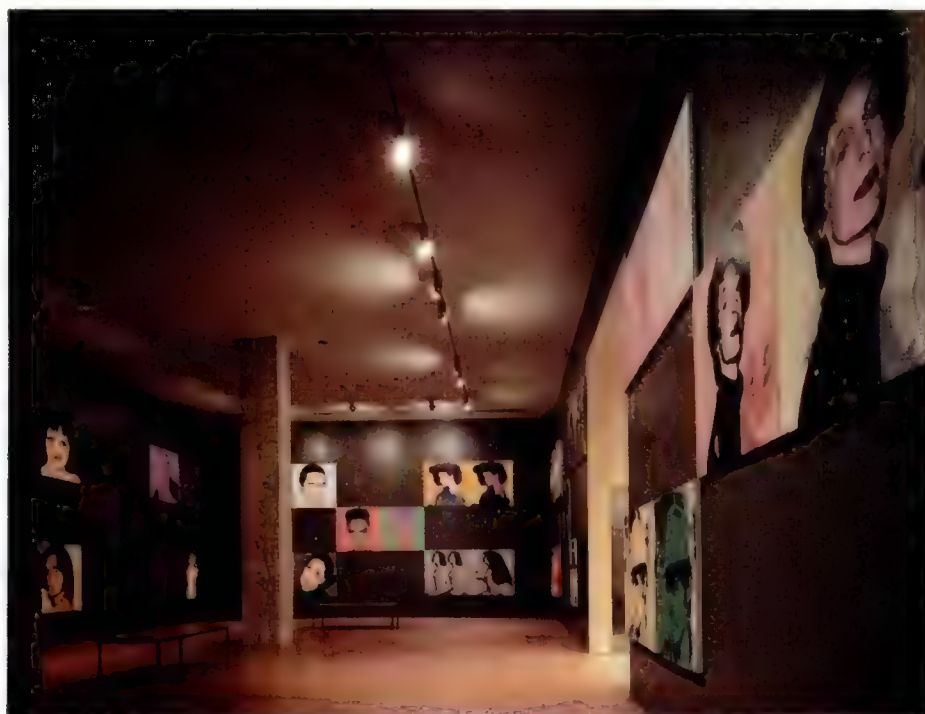
NEW YORK TRANSIT MUSEUM GIFT SHOP/Grand Central Terminal/682-7572 and 682-7608





# SAINT ANDY

“...Where Warhol's life is concerned, the new museum in downtown Pittsburgh dedicated to his work serves only weak tea. . .”



**PHOTO SYNTHESIS:** A series of celebrity portraits by Warhol.

THE NEW **Andy Warhol Museum**, just across the river from downtown Pittsburgh, occupies a handsome seven-story warehouse with a Beaux-Arts façade. The renovation inside is beautifully understated, with subtly colored plaster walls, classical proportions, and plenty of daylight. Warhol's work is displayed with wit and intelligence; it includes not just the artist's famous paintings but also his movies, intriguing archival material, and many unknown drawings from the fifties. Andy himself, the son of immigrants, is presented as an eccentric version of the classic American hero. He leaves the town of his birth to seek fame and fortune in New York, changes the world, and never stops loving Mom.

Something is wrong with this appealing portrait. The Andy Warhol Museum is much too nice and earnest, which Warhol was not. Ideally, a serious Warhol museum would have a few transvestites walking around half-naked and mainlining speed, with perhaps a deb dying somewhere in a bathroom. The world being what it is, I like to imagine the museum having the courage one day to hire a demure cross-dresser as a docent. This docent could come to work looking like a

bespectacled librarian, and whenever he/she was in earshot of, say, a sixth-grade teacher—who had brought her class to the museum to study Andy, the local boy who made good—he/she could recite something blandly blah-blah-blah like this statement on one of the wall panels at the museum: WARHOL'S LEGACY THUS GOES WELL BEYOND THE LARGE AND DIVERSE BODY OF WORKS HE PRODUCED; IT INCLUDES THE CREATIVE FREEDOM HE ALLOWED HIMSELF AND ENCOURAGED IN OTHERS AND THE NOTION OF ART AS VALID ENDEAVOR FOSTERED BY SUCCESS. NOT ONLY DID HE MAKE IT IMPORTANT TO BE AN ARTIST, HE MADE ARTISTS IMPORTANT.

However, once the homeroom teacher had drifted off to have coffee in the museum cafeteria, the docent would whip off the spectacles, look the students in the eye, and ask, “Anybody here want to go see the 1964 Warhol movie *Blow Job*?”

Fat chance. The Andy Warhol Museum may yet become an important as well as handsome museum, but it is now an unwitting example of one of Warhol's greatest themes—the way in which our culture, in order to create

an easily consumed image, suppresses what is truly disturbing or challenging. Pittsburgh has high hopes for its new museum and its native son. It dreams that the museum will bring in tourists and help advertise the new Pittsburgh. Alas, Warhol is not a natural role model, so it has been necessary to tidy up the truth about two essential aspects of his significance.

The first is his life. Like Oscar Wilde or Marcel Duchamp, Warhol was an artist who made his own life—or at least its public aspect—an essential part of his art. In fact, his life is a far richer subject than his painting. It is interesting because it has strong shadows. For better or worse, Warhol's public persona—the way he looked, the things he did and said, the environment he created—amounts to a powerful and unforgettable rendering of celebrity culture.

Where Warhol's life is concerned, the museum serves only weak tea. For example, we learn that Valerie Solanas shot Warhol in 1968. But we are not told she invented a fanciful organization called SCUM (Society for Cutting Up Men). The acronym evokes the way American life could veer, in the sixties, toward a sort of cuckoo but also murderous intensity. My favorite euphemism, however, concerns something Warhol did in both life and art. In 1977, he made some pictures by urinating on surfaces coated with wet copper paint that then oxidized into green and orange splatters. Everyone referred to the work as “the piss paintings.” The world's art dealers—and the museum—call them the “Oxidation” series.

Although they bear upon his art, such things as Warhol's obsession with platinum wigs or his sexual voyeurism are not



**PITT STOP:** Print from the fifties.



given forceful expression in this museum. The feverish cocaine- and celebrity-crazed period with Halston at Studio 54 is alluded to in this way on one museum wall: SHARING THE EXPERIENCE OF HAVING WORKED THEIR WAY FROM MODEST BACKGROUNDS TO WEALTH AND CELEBRITY, WARHOL AND HALSTON SPENT MUCH TIME TOGETHER ENJOYING THEIR ENTRÉE INTO NEW YORK'S RICHLY TEXTURED SOCIAL AND CULTURAL LIFE. AS FRIENDS AND COHORTS, THEY OBSERVED AND ABSORBED THE FASTEST AND MOST PERVERSIVE CURRENTS OF CONTEMPORARY CULTURE, WHICH THEY REINTERPRETED AND INCORPORATED INTO THEIR WORK.

The facts in that paragraph are true, but its

tone amounts to a pallid lie. The pungent reality of Warhol's actual life is essential to why he matters, because it sets into such stark, beautiful relief his perception of life as nothing but a sign, a surface. Many people died ugly deaths around Warhol, and that's important. It was often the weaker ones in Warhol's circle who fell into the dangerous—and, in our culture, intriguing—fissure between private reality and public emblem-making. Warhol himself was consistent enough to say little more than "Wow" about such outcomes, which indicates what a tough artist and a weak man he could be when dancing around that particular fissure.

The other, related quality that the museum slights is the ongoing controversy about Warhol—not the fight about his estate but the struggle over his meaning. That is also partly why he matters. But his museum, like most others, seems to want to go along and get along, making the artist a kind of beneficent "teacher" about the nature of our "society." Warhol is undeniably an important teacher; he demonstrated better than anyone else that Mick is also Mao. He had a wonderfully telling wit. There is something both profound and funny, for example, about Warhol's "Mao wallpaper."

But Mick is also *not* Mao. There are many serious critics in our culture who remain more committed to what distinguishes than to what connects such figures. They prefer to resist that particular drift of modern culture, fearing what its ultimate consequences might be. They do not ad-

mire Warhol's brilliant passivity. They do not think he is simply a "lesson" to be taught about the relation of art to commercial imagery. They loathe that narcissistic fiddling with irony. This is the big-

gest single-artist museum in the country—and second in size only to the Picasso Museum in Paris. It ought to present the Warhol phenomenon in a sharper, more challenging way.

Still, the Andy Warhol Museum has more than fifteen minutes to do its work. In the meantime, the architect Richard Gluckman's renovation is notable for being so sensitive and unfussy. His interior includes some wonderful furniture; the seats in the auditorium, for example, were de-

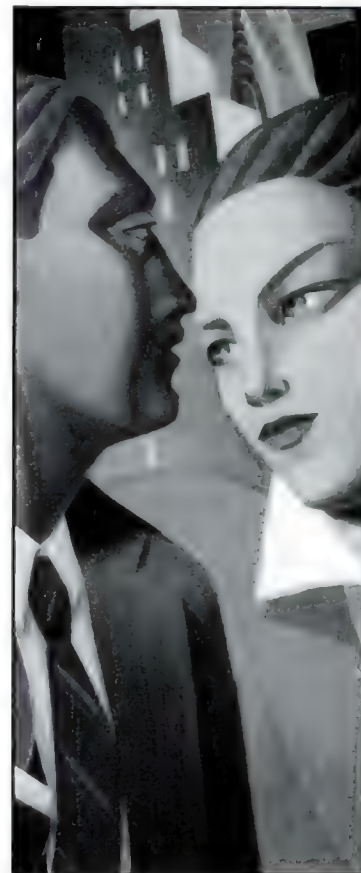


ANDY LAND: *The Warhol Museum.*

signed by Marcel Breuer for a French cinema in the late twenties. The museum curator Mark Francis has provocatively integrated the many forms of Warhol's work. Many people will delight in Warhol's whimsical and little-known erotic and commercial drawings of the fifties.

The collection, which was mainly formed from gifts from the DIA Center for the Arts and Warhol's estate, includes several thousand works and a vast archive. (The museum itself is part of the Carnegie Institute of Technology in Pittsburgh.) Tom Armstrong, the director of the museum—and until March 1990 the Whitney's director—has plans that may one day give the institution the edge it lacks. He intends not only to draw exhibitions from the collection itself but to mount shows that more generally address issues Warhol raises.

Already the archival material on display is demonstrating that Warhol was a far more personal artist than many suppose. He returned again and again to certain private themes. He never strayed far, for example, from the idea of either death or religion. (His best color was black; his multiples recall an iconostasis.) And his use of pop imagery reflects not just a considered view of modern life but the longing of a boy who dreams of exchanging the machine-shop grit of Pittsburgh for the shiny romance of pop culture. If you look at the collection of old photographs on display, you may notice that the phrase under his picture in the high-school yearbook is "As genuine as a finger print."



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# WALL-TO-WALL MUSICALS

“...Sondheim's *Passion* score is a glutinous mass—all the songs sound the same; this *Grease*-for-today is politically correct. . .”

STEPHEN SONDHEIM'S NEW MUSICAL, *Passion*, starts in *medias res* with a vengeance. Two young lovers, naked in bed, are enjoying a moment of postcoital bliss, giving the lie to the medieval adage about *animal triste*. They are singing their brains out (it would be their hearts if the score were by someone else), as the extremely pretty adulteress, Clara, displays a torso to rhapsodize over, and her lover, Giorgio (a captain in less than mufti), soon flashes by in the altogether.

A flashy beginning, then, but one that already displays what will be a singularly passionless score. There have been musicals about which the complaint was that all the songs sounded too similar; this one goes a step further: All the songs sound the same. The score is a glutinous mass; although there are ample passages of dialogue, it comes across as through-composed. There are no high and low points, only a rather undifferentiated continuum that could be the outtakes from previous Sondheim shows. Jonathan Tunick's woodwind-rich orchestrations help, especially in the unsung passages, with their chamber-music effects. And Sondheim restrains his cleverness in the lyrics, but then lacks the passion to put in its place. I think what he had in mind was emulating contemporary opera. But most contemporary opera, with its endless, tuneless recitatives, sets a pernicious example.

Those half dozen Americans who have read *Fosca*, the 1860s novel by Iginio Tarchetti, and the few hundreds who have seen *Passione d'amore*, the mediocre movie Ettore Scola made from it, will recall that this is the story of Giorgio, a handsome captain posted to Parma, a sleepy army outpost, and thus forced to leave his beloved but married Clara in Milan. At mealtimes in Parma, he is seated beside Fosca, the commanding officer's cousin. She is a homely woman, made uglier by a packet of maladies both physical and mental that manifest themselves in

hysterical howls in her upstairs room and sudden collapses at the dinner table.

Fosca falls into unbridled love with the unresponsive, indeed repelled, Giorgio. Abject and demanding, wheedling and peremptory, she becomes his pathetic, platonically succubus. Yet Giorgio, despite periodic leaves spent with Clara, falls more and more prey to this unblushing Parma violet, until. . . Watching *Passion*, an

ings of individual lovers. And James Lapine, the librettist and director, desperate for bits of choreography other than marching soldiers, has the officers filing in and out of the mess (the dining room, not the show) with arm movements befitting some outlandish military drill.

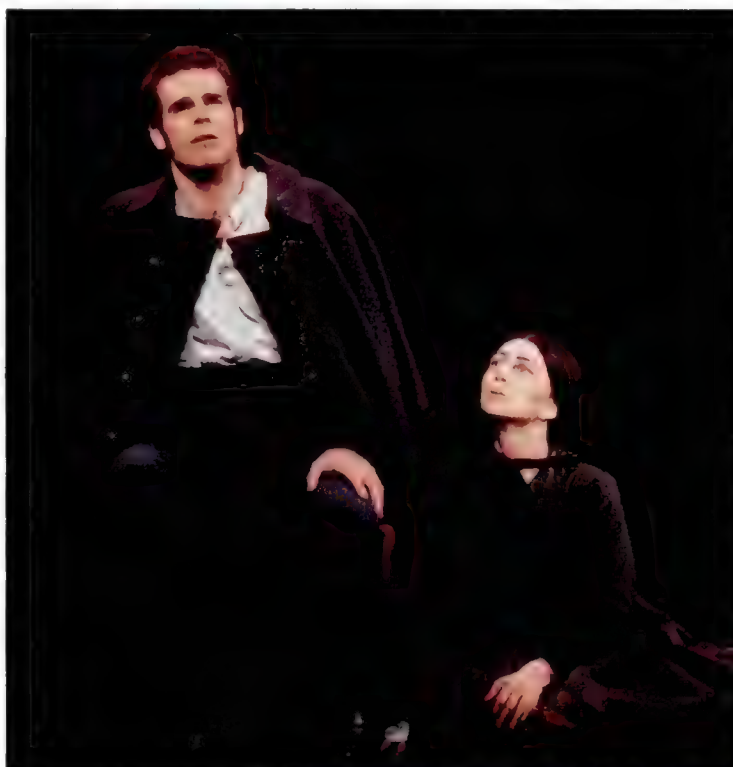
For additional activity, the scenery is seldom allowed to stand still. Adrienne Lobel uses minimalist scrims and curlicue-covered,

terra-cotta-colored sliding panels for indoors; for outdoors—deliquescent landscapes in sepia washes—she overleaps the *ottocento* to plunge us into the world of such Italian modernists as Ardengo Soffici and Carlo Carrà. Beverly Emmons's lighting is suitably romantic; Jane Greenwood's costumes for the women, paragons of tasteful opulence.

Marin Mazzie couldn't be lovelier as Clara—vocally, visually, and histrionically; Donna Murphy is almost too spookily perfect as Fosca, with a thrilling singing voice, albeit a somewhat affected speaking one. But the man they contend for is a disaster: Not only is Jere Shea totally un-Italian (Giorgio of Hollywood?), he is also undashing, untouching, more hulk than hunk. The supporting cast is solid, save for Gregg Edelman as the commanding officer, and Matthew Porretta as an

Austrian baron, both of whom strike one as kids playing adults. Yet even if everything else were equal, a musical-comedy book, unlike a novel or a movie, would be too cramped a space in which to develop so radical a psychic change as *Passion* hinges on.

IN 1972, ONLY HALF A GENERATION AFTER the fact, the way for *Grease* to recycle fifties rock and roll was nostalgia. Now, more than a whole generation later, how do you revive *Grease* and recycle nostalgia? The answer is travesty, camp. A neverland becomes a never-never land, middle America becomes Vegas, lost innocence becomes pseudo-innocence, a spoof becomes a car-



CAPTAIN OF HER HEART: Jere Shea with Donna Murphy in *Passion*.

even creepier show than *Assassins*, is like watching the mating dance of a pair of snakes, an image solicited by the show's logo, in which the title's second capital S is reversed, so that the two serpentine letters look like facing adders joined at the crotch.

Matters are made ghostlier by duets constantly turning into trios, as whichever woman is currently absent comes onstage singing a letter she is writing or reading; *Passion* is to a large extent an epistolary musical. There is also much musical cross-cutting, a plethora of stops and starts, and the unsettling intrusion of soldiers, officers, parents, and chambermaids chorically repeating—verbatim—the intimate outpour-



toon. The new *Grease* is neither wholly faithful nor wholly unfaithful to the old *Grease*; still, if there is such a thing as a *Grease* purist, he or she will mind. But for the younger crowd, the ones for whom the fifties might as well be the fifteenth century, this show should feel rampagingly right.

For the loss in authenticity, there is a gain in tolerance. The smart high-school set of '59 would not have admitted blacks, fatties, and more than one nerd to sneer at. As the show's archetypal high school, Rydell High, rides high again, it has two blacks, three obese persons, and a whole nest of twitting song-nerds. It has also acquired some political correctness (though not so much as the original touring version or the badly bowdlerized movie); thus the greaser's dream car is now a dragon wagon, not a pussy wagon. Well, win some, lose some.

I don't see anyone in the present cast quite the equal of the spunky Adrienne Barbeau, the adorable Carole Demas, and the witty Barry Bostwick, Walter Bobbie, and Timothy Meyers. But I may be proved wrong by the passage of time and a new wave of nostalgia. Certainly Susan Wood is a fetching and spirited Sandy, Megan Mullally makes a mettlesome Marty (and what legs!), Ricky Paull Goldin's Danny looks like John Travolta, and Sam Harris (Doody) and Billy Porter (a black Teen Angel) sing delightfully. There is much vivid dancing, most notably from Sandra Purpuro as Cha-Cha, and the part of the teacher, Miss Lynch, has been beefed up—sorry, cowed up—for Marcia Lewis, who milks it merrily.

Several of the Jim Jacobs and Warren Casey songs hold up pleasurably, and Jeff Calhoun has directed and choreographed this *Grease*-for-today with inventiveness and zest. The new concept places most of the action on an elevated inner stage that creates the effect of looking into a multiple-bottomed box. It makes the show more like a play-within-a-play—Brecht comes to Rydell High—but, hey! why not? The heroes here are the design team: totally crrrazy costumes by Willa Kim, fabulous lighting by Howell Binkley, and neon-studded, comic-book-come-alive scenery by John Arnone. My only problem is with Rosie O'Donnell: She delivers her lines with the proper deadpan hauteur, but a fat Rizzo? As soon have a lean Zero Mostel.

AND ONCE AGAIN WE HAVE THE DESIGN TEAM wagging the tail of a Broadway musical, the slightly misnamed **The Best Little Whorehouse Goes Public**, which, actually, goes nowhere. This lavish, glitzy, over-the-top extravaganza is a kind of sequel to *The Best Little Whorehouse in Texas*, being the next major chapter in the life of its



**TICKET TO RYDELL:** A scene from *Grease*.

doughty heroine (now played by Dee Hoty), Mona Stangley. Mona was the madam of the fabled Chicken Ranch, whose chicks, instead of laying eggs, laid the customers. *Goes Public* tells—or, rather, inflates—the true story of another brothel, Mustang Ranch (called Stallion Fields in the show), this one in Nevada, where prostitution is legal. It owed the IRS so much money that it ended up becoming its property, giving “back taxes” a new, more anatomical meaning.

That much is true. But the IRS's deputizing one of its low-ranking lawyers—a smashing young woman called Terri Clark—to find Mona, fallen from her cat-house eminence to hash-house waitressing, and her being engaged to run Stallion Fields for the now yet more aptly named Internal Revenue Service is, of course, fiction. Or would be fiction, if anything much happened: Except in certain lamentable instances of the *nouveau roman*, fiction depends on things happening, which, in *Goes Public*, is not the case. Well, yes, a hypocritical southern senator, wittily named A. Harry Hardast, hauls Mona and her girls before his congressional committee, an ordeal from which Mona emerges triumphant, thanks largely to her appearance on the Larry King show. That enables her to run for president, with Terri as her running mate, making this the first ticket ever with two vice-presidents. And she wins; eat your heart out, Hillary!

A musical could, perhaps, be made out of this very raw material, but it would have to have a better book than this by Larry L. King and Peter Masterson, and a far better

score than this by Carol Hall—the same team that gave us the vastly overrated first *Whorehouse*, which was still a lot better. What this one does have, though, is *both* Larry Kings: the middle-initialed one who is a Texas writer, and the uninitialed one who is a Washington talk-show host. But a hand that holds a pair of Kings is scant protection against a doom that holds the aces.

*Goes Public* has Las Vegas-style scenery by the enormously gifted John Arnone, which accomplishes the impossible: making trash look artistic. It has razzle-dazzle costumes by Bob Mackie, which find elegance in sleaze. It has star-studded lighting by Jules Fisher and Peggy Eisenhower, which puts whole galaxies to shame. It was co-directed by Peter Masterson and Tommy Tune, and co-choreographed by Jeff Calhoun and Tommy Tune, which even rhymes. But aside from lacking a story, it has a score in which only one number, “It’s Been a While,” scores. And it has the gifted Tune-and-Calhoun team out to lunch. Although here and there, notably at the start of Act Two, a bit of the old Tune magic peeps through, the impression I

get is that the talented teammates took off on a vacation, leaving the choreography to the stage manager. Also the direction.

Perhaps the lesson to be derived is that too many teams spoil the broth. Writing, direction, choreography, lighting, and video effects were all entrusted to partnerships, leaving Carol Hall the only single here, a terrible fate for a lady. However that may be, even the very fine leads, Dee Hoty and Scott Holmes, and an estimable supporting cast of actors, dancers, chorines, and even one stand-up comic, cannot make the thing work, except maybe for the terminally tired businessman, who, given enough leggy girls and jibes at the hated IRS, might find this show the right partner to share his stupor.

*Encores*, THE SERIES OF MUSICAL REVIVALS, got around to one of the greats, **Lady in the Dark**, by Moss Hart, Ira Gershwin, and Kurt Weill. What a relief it was in a desert of ground-, hammered-, and sweated-out current musicals to hear Weill’s flowing, melodious, triumphant music along with Gershwin’s ingenious, carefree lyrics and a resplendent chorus and orchestra. Even if some of the good performers were not ideally cast—notably Christine Ebersole, who worked valiantly and not ineffectually in the title part, for which she is imperfectly suited—they were all more than enough to convey how sorely needed a full-scale production of *Lady* is. The wise guys tell us that the book’s comic-strip Freudianism is dated. Maybe so, but Hart’s showmanship isn’t. Fun never dates—or does anyone here think that *Charley’s Aunt* is naïve, sexist, or passé?



## BIRD-BRAINED

“...*The Crow* is the pop-nihilo event of the season, a cinematic Black Mass. It's also profoundly repetitive and humorless. . .”



TRANCE MACABRE: The late Brandon Lee in *The Crow*.

THE BEAUTY OF MAKING LIVE-ACTION MOVIES in cartoon style is that you can do anything you want without being confined by realism. The *danger* of making live-action movies in cartoon style is . . . that you can do anything you want without being confined by realism. *The Crow*, based on James O'Barr's underground comic strip, tries to out-Tim Burton Tim Burton. The basic décor of this inner-city shock toon is black on black and disgustingly wet. Director Alex Proyas, an Australian fabricator of music videos and commercials, has created a dark, cramped city, a vile, trashed landscape lighted by fires. It is always night and always raining. (Why does the rain not put out the fires? Don't ask.) Sadistic gangs run everything, and when one of them kills a rock singer, Eric Draven (Brandon Lee), and his fiancée, Draven, heralded and accompanied by a crow, comes back from the grave seeking vengeance.

Many people die. You may recall that the star, Brandon Lee (son of Bruce), also

and a violently dead star playing a violently dead character. That *The Crow* is also profoundly repetitive, humorless, and boring may not be the point. That Alex Proyas can hardly direct a sequence, that nothing is cleanly staged or even cleanly *seen*, that one episode after another is composed of shock cuts, with each shot exploding into the previous one—none of that may be the point, either. *The Crow* is heading straight for cult status and midnight audiences. For people too tired or stoned to demand any kind of sense, the movie may be perfect. What a coup! Proyas has pulled off a cult-hit triumph without quite making a movie. He has unified the look and mood of his extended video around darkness and death.

Considering how frenzied *The Crow* is, it's a miracle that some of the actors come through, especially Ernie Hudson as a kindly cop and, as the chief nasty, Michael Wincott doing his gravel-voiced, long-haired, long-faced Doctor Death routine. Wincott and all the other

died; he was shot accidentally during the production. The performance, I suppose, is *his* return from death. He appears in whiteface, a beautiful ghoul who jumps, tumbles, climbs, and flies. Lee seethes his way through the role. In the end, the movie appears to have both killed and immortalized him in a single blow. To say that *The Crow* gives off bad vibes is a ridiculous understatement.

In brief, *The Crow* is the pop-nihilo event of the season, a cinematic Black Mass combining stupendous music-video-style visuals, perpetual violence,

bad guys in the movie are angry. Some of the cops are angry. The hero is very angry. What are they all angry about? *The Crow* has the narcissistic pointless rage of the more naïvely bad grunge groups. Everyone in the movie is angry because rage, as a mood, is highly commercial. *The Crow* creates villains so vicious that no one in the audience can object when they are viciously disposed of (by sword, knife, machine gun, explosion, syringe). As in so many pop artifacts, the dirtier the violence, the more moralistic the framework for it. (The hero redeems a prostitute on drugs by literally squeezing the heroin out of her veins.) When Clint Eastwood delivered this moralized sadism 23 years ago in *Dirty Harry*, smart people knew what to make of it. *Dirty Harry* was American fascism. When it's done as a cartoon, it's hip, it's style, it's great. But how great an achievement is it to impose style on such degraded material?

BILL FORSYTH'S *Being Human* HAS THE formal attributes of art but little of the drive or excitement of art. In five separate stories, set in the Bronze Age, the Roman epoch, the Middle Ages, the sixteenth century, and the present, Robin Williams plays a father cut off from his family and longing to get home—a man trying to belong. The character, however, is not fierce and resourceful like Odysseus but a mild fellow enslaved to one thing or another—a Roman master, a terrible job, love itself. In other words, the character is a schlump (a boring man multiplied by five), and though Williams has lovely moments, he can't break out of a concept that allows him no more than harassed, ordinary-man decency. Forsyth might have subtitled the picture “Five Studies in Abjection.”

One episode is very fine—the one set in a distant, dusty outpost of the Roman Empire. John Turturro (in a toga) is at his most inspired as a stupid, hysterically nervous merchant who decides to commit suicide and expects his slave (Williams) to die with him. The looks of mute expostulation that Williams gives Turturro are almost Chaplinesque. And the sequence looks great—even the stage-set Roman villa is wonderful. Forsyth has a lovely feeling for light (remember the glowing air in his masterpiece, *Local Hero*?), for the hushed magic of man alone in nature,



at the ocean's edge, held in expectation.

Forsyth has loaded the stories with recurring symbols and visual motifs and even a figure that turns up each time and watches warily from the sidelines. Is it God? The storyteller? Unfortunately, Forsyth dispels whatever sense of mystery he has built up by pasting a self-conscious narration (poorly read by Theresa Russell) over the stories. In truth, recurring visual portents look academic in a movie if they aren't used to charge up the atmosphere with a little menace. Here, one just notices the recurrences—oh dear, there's another crucifix. Forsyth has established a huge, overarticulated structure to say commonplace things.

MOST PEOPLE IN THE AUDIENCE FOR **Widow's Peak** will have figured out the movie's mild little mystery well before they were supposed to. So *Widow's Peak* becomes one of those affairs that cause one to marvel at the British capacity for innocence: Do they really think that those hackneyed plots will fool anyone? Playwright Hugh Leonard, a piker in the Agatha Christie trade, supplies some Irish color (the movie is set in a small Irish village in the late twenties) and some good anti-English jokes. Leonard's conceit: In the small town, a bunch of man-hating, happy rich widows rule the roost. Director John Irvin hits a note of black comedy when the widows scurry wildly, like ants attacking a cheesecake, over a hilltop cemetery, laying wreaths at their husbands' graves. But most of Irvin's direction is clumsy, and one's interest shifts to the three stars.

Joan Plowright, playing another tyrant and hypocrite, has inherited the Edith Evans, or eccentric-dowager, position in British movies; this is perhaps her most acid performance yet. And Natasha Richardson amuses herself playing a shallow,



**WIDOW'S PEAK:** Plowright, Richardson.

manipulative woman—an American widow with a dazzling smile, a flat, nasty voice, and an ambiguous past. The script calls for Mia Farrow to be distant and slightly goony, and it calls for her to be warm and luminous. The trouble is, Farrow doesn't pull the two halves together into a believable person. Unchained from Woody, Farrow could be a fascinating performer, but what she does here is so odd, it's not quite acting.

Photograph by Jonathan Hasson/Fine Line Features.

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# SIMPLY STERLING

“... *A Foreign Field* isn't about War or Guilt. It's about acting. In the company of Guinness, Bacall, Moreau, we are all exalted. . .”

TO EXPLAIN WHY CYRIL, AMOS, WALDO, AND Lisa are in Normandy, bothering one another, 50 years after D day, playwright Roy Clarke sentimentalizes shamelessly. But though it will lightly touch in passing on some very big nouns, *A Foreign Field* (Masterpiece Theatre, Sunday, May 22; 9 to 10:30 P.M.; Channel 13) isn't really about War, Memory, Guilt, Forgiveness, or even Camaraderie. It's about acting. Any old excuse would do to get these actors together, in the same hotel or restaurant, on the same beach, in a car caravan to and from a retirement home, to do what they do as well as what they do can be done.

Cyril (Leo McKern) and Amos (Sir Alec Guinness) are British veterans who have come to mourn a fallen comrade; Cyril also wants to look up the saucy French nurse who was such a comfort in his bloody youth. Also in search of this ministering “Angel” is the rich, irascible American vet Waldo (John Randolph), accompanied by his unpleasant daughter (Geraldine Chaplin) and her harassed accountant-husband (Edward Herrmann), who are there to keep an eye on Waldo's money. Just down the hall in their hotel is the widow Lisa (Lauren Bacall), whose brother died at Normandy and who drinks too much. With such a cast, all ending up at the retirement home with their secrets, you'll not be so surprised to learn that Angel is played by Jeanne Moreau, and that she wasn't a nurse in World War II. She was, of course, a whore.

What happens next is nicely framed, between Moreau's *echt*-Piaf rendition of “La Vie en Rose” and Sir Alec's “Lilli Marlene” on the harmonica. More than this I cannot tell you without divulging *A Foreign Field*'s one surprise twist of plot. But in such company, we are all exalted. See McKern, grouching his way to an embarrassed tenderness. See Randolph, from rough edges rubbing up a baffled decency. See Bacall, so queenly among equals. See Moreau, showing off in vulgar green. And see Sir Alec, whose Amos has carried shrapnel in his head since D day and is incapable of more than half a dozen oddly barked words, but who brings more meaning to a flip through the channels on a French TV set than most actors find in a Shakespearean soliloquy. We have watched him, amiable, owlish, prim, stealthy, shy, insolent, weary, obsessive, embodying everyone from Gully Jimson to Ben Obi-Won Kenobi—lady-killer,

bigamist, farceur, Richard II, counterspy. Always, gloriously, less is more.

IF ONLY FOR THE MUSIC, *Lush Life* (FRIDAY, May 20, and other dates; 9 to 11 P.M.; Showtime) should be looked at. And besides the music, there are the New York nights, shot lovingly through a licorice lens. Not to mention the jazzy performances by Jeff Goldblum and Forest Whitaker as musician buddies, session players, Huck and

ers listen to Clifford Brown's trumpet. *Lush Life*, written and directed by Michael Elias, is about how hip people fail to deal with square emotions.

ALAN ALDA'S BEEN A ROTTEN GUY BEFORE, as kidnapper-rapist Caryl Chessman in a TV movie, as a doctor on HBO who's less interested in curing AIDS than in winning a Nobel Prize. But it's still a semi-shock to find ourselves rooting against Hawkeye in



TOGETHER AGAIN IN NORMANDY: Bacall, Guinness, McKern, Moreau, Randolph.

Jim on a bluesy bebop raft, although there's also always a wedding or a cruise, and, when someone's sick, the occasional Broadway-musical gig, which is a drag, says Jeff, because you “play the same music every night.” This seems to be Jeff's attitude toward marriage too. His sax is his sex. For the music, and for the groupies who come with it, and for the hours of the owl that are its acoustic space, and for his buddy, Forest, Jeff neglects his wife, Kathy Baker. Once, she sang. Now she teaches school, and not only does she need to sleep but she's dreaming about the suburbs. Between Kathy's suburbs and Forest's brain tumor, Jeff is squeezed. So he'll throw the grandest of parties, at which all the best session play-

*White Mile* (Saturday, May 21, and other dates; 8 to 9:30 P.M.; HBO). Alda's an ad-agency executive who organizes a sort of fascist Boy Scout camp and whitewater-rafting madness for clients and underlings, by which Robert Loggia, Jack Gilpin, Dakin Matthews, etc., are supposed to bond with the hairy-chested shade of Robert Bly. Instead, several die, in the scariest downriver rampage I've ever seen onscreen. And Alda, the bully at bay, manages by a casuistic torque to turn his personal responsibility into a test of everybody else's corporate loyalty. It's a test Peter Gallagher flunks, testifying for the plaintiff in a suit against the agency: “I had this thought that maybe I should help



someone that wasn't me. Wild, isn't it?" *White Mile* isn't the TV-movie equivalent of Norman Mailer's *Why Are We in Vietnam?* that it wants to be. But everything director Robert Butler learned on the set of *Hill Street Blues* works even better in the equally Darwinian Great Outdoors.

**Other TV movies of the week:** IN *The Substitute Wife* (Monday, May 23; 9 to 11 P.M.; NBC), Lea Thompson finds out, in Nebraska in 1869, that she's dying, and so in horse-and-buggy seeks someone to take over her ranch-and-family chores, like quilting, child care, and sex with her husband, Peter Weller. She finds, in a brothel, Farrah Fawcett. I don't know how, but in Stan Daniels's screenplay, as if Grant Wood had met *The Captain's Paradise*, this is genuinely amusing, even when it doesn't seem to want to be. Lea is pioneer-superspunk, Farrah game but incredulous, and Peter, instead of reading the Bible, is probably checking out *Naked Lunch*. . . . IN *Seasons of the Heart* (Sunday, May 22; 9 to 11 P.M.; NBC), Carol Burnett, looking fabulous, is a high-priced book publisher. George Segal, a twitch of shticks, is her quasi-mobster hubby. Malcolm McDowell is an alcoholic novelist. Jill Teed is Carol's drug-abusing daughter, who dumps her 7-year-old son, Eric Lloyd, on her mother's doorstep. And when all these people are in a room together, what we get is a progressive kindergarten. . . . If I were Lisa Hartman Black, in *Search for Grace* (Tuesday, May 17; 9 to 11 P.M.; CBS), one look at a Ken Wahl who has obviously been eating too much movie popcorn would be enough to send me screaming in any other direction, even Buffalo, whether or not I needed to know, after Richard Masur's hypnotherapy, if he had murdered me in a previous incarnation, a deed involving red high heels and Niagara Falls. . . . I don't get her. IN *Blindfold: Acts of Obsession* (Friday, May 20, and other dates; 9 to 11 P.M.; USA), all Shannen Doherty does, handcuffed in her underwear, is sulk. Maybe you would, too, if your husband were Michael Woods and your shrink Judd Nelson. But Kristian Alfonso, Shannen's policewoman-sister, is a lot more alluring, with a bonus of intelligence. At least USA, the naughty *noir* network, doesn't neglect what it does best: desktop sex.

**In brief: Declarations: Essays on American Ideals** (Tuesdays, May 17, 24, and 31; 10 to 11 P.M.; Channel 13) is a provocative series of strong opinions, from suspects not usually rounded up for talk shows, on everything from the abuses of wounding language to the political content of rap. Amazing, really: random wisdom! . . . The Old Lefty who wrote "Where Have All the Flowers Gone?" is 75 this month, and Bill Moyers talks to him in *Pure Pete Seeger* (Friday, May 20; 9 to 10 P.M.; Channel 13); and Pete talks, with guitar and banjo, and we should all of us be so healthy. ■



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## A RITE THIS SPRING

“...The high point of the Stravinsky mini-festival was *Les Noces*, when the theatrically electric Pokrovsky troupe took the stage. . .”



**JUST PLAIN FOLK:** The Pokrovsky Ensemble at BAM's Stravinsky celebration.

MUCH ATTENTION WAS LAVISHED ON IGOR Stravinsky during the Brooklyn Philharmonic's latest "Soundwave" weekend at the Brooklyn Academy of Music, and the composer would have loved it, up to a point. The orchestra, with Dennis Russell Davies conducting, played two all-Russian programs; Stravinsky's music was the main focus and a subject of hot controversy in the pre- and postconcert talks. Then came a six-hour "Interplay" on Sunday afternoon, a marathon that featured Russia's Pokrovsky Ensemble in performances of the composer's two choreographic "folk scenes," *Renard* and *Les Noces*; a slide lecture about visual artists who belonged to the Stravinsky-Diaghilev circle known as *Mir iskusstva* ("world of art"); and lots more talk culminating in a panel discussion that invited audience participation.

To stir up the pot even more, an elaborate 68-page "Soundwave" program booklet was crammed with essays, pictures, and polemics that described Stravinsky as "a sublime artist" and "the twentieth century's most famous composer of 'serious' music." Stravinsky would have liked that, too, but by then he would also have noticed the leitmotiv of this mini-festival and hit the roof. All these

interrelated thematic events were designed to expose him as "The Russian Stravinsky," an appellation that could hardly have pleased this touchy genius.

From as far back as the twenties until his death in 1971, the composer, we were told, deliberately misrepresented much of his past work and early musical development in an effort to portray himself as a cosmopolitan, even rootless, leader of the musical avant-garde. The reasons, according to musicologist Richard Taruskin, author of a forthcoming two-volume book on the subject, can be traced to Stravinsky's shame at being raised in what he considered an intellectually backward country, which led to his "astonishing, chronic sense of cultural inferiority . . . leaving him doubtful about the validity of his work and fretful about his place in history." Actually, Taruskin says, "Stravinsky was the most completely Russian composer of art music that ever was and, if present trends continue, that ever will be"—a fact that in no way lessens his stature or importance.

The first evidence offered in proof of this thesis was an orchestral program containing two pieces written by young Stravinsky between 1907 and 1909—*Scherzo fantastique* and an excerpt from the *Firebird* bal-

let—framed by a pair of contemporaneous works by older Russian composers: a suite from the opera *Le Coq d'or*, by Stravinsky's teacher Nikolay Rimsky-Korsakov, and Alexander Scriabin's *The Poem of Ecstasy*. Sure enough, both Stravinsky scores, even the flimsy *Scherzo*, are full of harmonic techniques, musical pictorialism, and folkloric evocations typical of Rimsky-Korsakov. But then, most of us knew that long ago, however much the composer may have wanted posterity to think otherwise. The connection between *Firebird* and Scriabin's musical mysticism is more subtle, perhaps even unsupportable, although the glittering orchestral fabric of each piece occasionally seems woven from similar materials.

The second concert instructively contrasted two early nationalist exercises—Glinka's *Kamarinskaya* (1848) and Balakirev's *Overture No. 2 on Russian Themes* (1864, revised 1884)—with the one Stravinsky score that all agree changed the course of Western music: *The Rite of Spring* (1913). Again, the Russian flavor of this ballet has seldom been disputed, but most commentaries, no doubt influenced by the composer, analyze it as a pure abstraction, a piece of plotless instrumental music. Anyone who read Taruskin's persuasively argued revisionist tract and listened to the Pokrovsky Ensemble's demonstration of the *Rite*'s musical folk sources would be bound to hear this masterpiece afresh and rethink its significance as an expression of radical neo-nationalism. If the Brooklyn Philharmonic's rather scrappy rendition could be accepted as a musical illustration to prove a point rather than a memorable interpretation of a masterpiece, then the performance served its purpose.

The high point of this thematic extravaganza came toward the end of Sunday's "Interplay" activities, when Dmitri Pokrovsky's remarkable group of singers, dancers, and instrumentalists performed *Les Noces*. The group had primed us at length about the score's ethnic origins in authentic Russian peasant marriage rituals and musical traditions. That was fun to hear, and, one assumes, it gave us as close an idea of the raw materials as anyone in the West can ever hope to have. But Stravinsky's inspired assimilation, with its plangently nagging vocal lines and prismatic accompaniment of four pianos with



percussion, turns the concept of creative folklore into high art, and the Pokrovsky troupe's musically accomplished and theatrically electric performance clinched the issue. Had he been lucky enough to hear a comparably compelling realization of *Les Noces*, even Stravinsky might have admitted that being Russian was, after all, okay.

SINCE MY REPORT LAST WEEK ON THE recent deluge of diva recitals had to conclude with sour observations about Kathleen Battle and Jessye Norman, it's a pleasure to add this upbeat coda. The latest news from Europe of **Cheryl Studer** had not been reassuring—canceled recording projects, hostile audiences, mid-career crises—but at her first-ever Carnegie Hall recital, with Irwin Gage at the piano, the soprano sounded rested, confident, and in full control of every musical situation. Perhaps that happy circumstance is due to a readjustment of priorities, a wise decision to relax a bit and shelve unrealistic ambitions to record every major soprano role in sight, from Lucia to Salome.

Of course, versatility and the attractive quality of her silvery voice are among Studer's most positive assets, and her program was chosen to flatter those strengths without straying beyond them. Better yet, each song group by Rossini, Schubert, Debussy, Wolf, Strauss, and Barber had its own subtle thematic thread to give the recital an unusually satisfying overall structure and coherency. Studer may not be the most bewitchingly individual interpreter imaginable, but everything she sang had life and character—especially the Samuel Barber songs, which are among the most richly imagined and elegantly crafted in the American repertory. Studer has now recorded all the composer's songs for Deutsche Grammophon (435 867) with baritone Thomas Hampson and pianist John Browning, and I recommend the discs—a splendid and important addition to the catalogue.

Throughout the first week in May, **Marilyn Horne** held forth in Carnegie's Weill Hall, prefacing a series of master classes with a solo recital that was a lesson in itself. The sort of comfortable self-assurance that this singer now radiates—a thorough understanding of her voice and what it can do best—comes only after a lifetime of singing, and at 60, Horne retains the know-how as well as an abundance of vocal resources. Unlike most singers, she can chat up an audience easily and without embarrassment, making the spoken introductions to an entrancing collection of lullabies from around the world as delicious as her vocal renditions. As a teacher, Horne is no less articulate, and the advice she offered to young singers setting out to master the intricacies of her specialty, bel canto opera, was rich in wisdom, wit, and show-biz savvy. Auditors could learn a lot, too, and anyone who listened in will never again hear a florid Rossini aria in quite the same way.

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# WOK OF AGES

“...A new Phoenix Garden blooms; Fu's is back, no Gloria in sight. It's a Krafft-Ebing cookout at Lucky Cheng's. . .”



**CHOOSE YOUR HOISIN:** Fu's chef Huong Quang Quan.

LONG BEFORE HUNAN AND SZECHUAN PEPPERS kindled the craving for fire, **Phoenix Garden** honored the Cantonese faith, luring savants and penny-pinchers to a grimy arcade off the Bowery. Even in the golden era of the master woksmen—Uncle Tai and Uncle Liou and Shun Lee's entrepreneurial T. T. Wang—we still queued petulantly for the indifferent if not surly ritual of dinner in the Formica'd cubbyhole that was Phoenix Garden. Then two and a half years ago, a sagging cellar put the building off-limits. The Chu family and its landlord are still fencing in court over the ancestral homestead.

And now, a new Phoenix Garden is blooming three steps below the sidewalk on an odd edge of East 40th Street—eldest son Victor, a new-era Chu, in charge. Fresh and clean in redbrick, with uptown manners, this risen Phoenix has tablecloths and napkins, a bar waiting for a liquor license, and a 20 percent discount on takeout. There's no torture of untranslated specials papering the walls. And no need to wade through the full inventory of 270 dishes, since the house

lists seasonal fancies on a small separate menu.

Share a platter of stuffed eggplant, bean-curd squares, and green peppers, each plump with shrimp mousse, to begin. Or start with salt-and-pepper soft-shell crab, and minced clams and pork to fold in iceberg-lettuce wrappers. The kitchen's obsession with salt-and-pepper frying is surely cruelty to oysters. And by the time our Dungeness crab has been coated with scallion, garlic, and ginger as requested, it could be any old crab. But custardy bean curd with ham and chicken, or a stew of eggplant, ham, and minced pork—both braised in casseroles—are wondrously savory. And tenderest sea scallops and shrimp with yellow spring chives and soft clouds of egg white piled into a fried wonton basket are a major discovery.

Best of all, this old-fashioned home cooking now comes with homey pride. “We consider this the best soft-shell-crab preparation in town,” says Pop Kelvin Chu. As for the shrimp, “What makes them so good?” a customer asks. “They are the Mercedes-Benz of shrimp,” Mom announces. So perhaps the dim sum here pale compared to what we've seen elsewhere. The crispy seafood roll is meager, and much as we love the odd fried flying-saucer wonton, our fat-phobia probably won't let us order it again. The slippery-skinned steamed chive dumplings are too Chinese for everyone but me. And both the jai chai with shredded pork and the winter melon soup have the blahs. My chums weed out the tendon from the fabulous beef-and-turnip

casserole. Not me. I love it. Ditto sautéed chicken (on the bone) with shallots and black bean, and the curried lamb in casserole. At one lunch, salt-and-pepper shrimp are much too salty if you eat the shells as gourmands do but perfect once the shell is peeled away. We like our entrées served two at a time. And flavorful squid wokked with onion, green pepper, scallion, and cabbage plays provocatively against the silken texture of perfectly turned-out scallops, squid, octopus, and shrimp in a crisp-fried noodle dish. Sure, the prices have sneaked upward since olden times, but with most entrées \$10 or less and everyone sharing, count on spending \$20 to \$30 a person, perhaps less.

“We don't have dessert,” Victor Chu announces, “but we do have homemade cookies”—small and scented with almond, delicious with one last cup of tea. Asked to combine some leftovers so we can carry them away, Chu senior sounds almost curt. “No. I'll wrap them separately. We try to maintain the presentation.” And the check? (Cash only, please.) “The check will be coming,” he says. “That's for sure.”

*Phoenix Garden, 242 East 40th Street (983-6666). 11:30 a.m. to 9:45 p.m.*

I ALWAYS DESPISED **Fu's**. HATED the stale Peking duck, the weary Grand Marnier shrimp, the soggy angel's-hair pasta . . . hated bossy Gloria Chu telling me what to order. But for hundreds of Upper East Siders, Fu's was the only Chinese

**CELESTIAL SEASONING:** Salt-and-pepper shrimp at Phoenix Garden.





restaurant in town. They were lost without Gloria fussing over them like a Jewish mother or a Scottish nanny. And I imagine their blood thinned from lack of duck fat when the doors closed last fall in a dispute with the landlord.

Now those poor lost orphans look cheerful again. Fu's is back a mile downtown, no Gloria in sight. "It's too small for me now," she says. But the powers here are turning cartwheels to please in the new quarters, all black glass and gray-flannel carpet running right up the walls, with dribbles of illuminated crystal in each corner like outsize earrings.

This is China for the fork crowd. If you want chopsticks, you have to ask. Friends who braved the sea slugs and liver sausage of Chinatown reluctantly are wildly happy here. No pepper heat will singe your tongue. No, not even if you beg for extra pow. But perhaps the kitchen is right not to try what it hasn't the knack for. And much to my surprise, I actually like most of the food here. Love the ribs, sweet honey-dipped baby backs and BBQ'd ones too. Love the first-rate crispy orange beef, tasty and chewable, with just a faint peppery edge and charred tangerine skin. Love lightly breaded chunks of home-style chicken with red and green peppers, a few mini-corns, and broccoli added (as requested).

Mouths less fussy than mine may be content with thick-skinned pan-fried dumplings, crystal shrimp balls coarsened by frying, and slightly gummy Szechuan wonton in a peanuty sauce. Sesame noodles with a few sprigs of cucumber please me more. Even better: chicken soong with a crunch of carrot, celery, water chestnuts, and pine nuts, to dab with hoisin and wrap in lettuce.

For those who've barely survived without Grand Marnier shrimp (not on the new menu), the kitchen will oblige, but we'll stick to jumbo shrimp Fu's style, steamed in foil with rice wine, abalone mushrooms, snow peas, and cilantro. A chef emerges from the kitchen with a cleaver, his hand sanitized in a clear plastic glove, to carve the Peking duck (no advance notice necessary). My guests ooh and aah, but to me, it tastes slightly weary. Unabashed uptown prices start at \$8.50, with most entrées in the teens up to \$20.95 for lobster (a few dollars less for carryout and delivery).

Flounder is fried so crisp, even the faint of heart can happily munch all the bones. And the Wonderful Taste Lover's Nest—a gathering of shrimp, scallops, and vegetables in a deep-fried potato basket—lives up to its name, pure and glistening. Only the Szechuan-style bean curd (in small chunks with scattered mushrooms) has any serious kick, but not enough to call the fire department. And whoever put together the Forgotten Menu (inspired no doubt by the Forgotten Woman, a plus-



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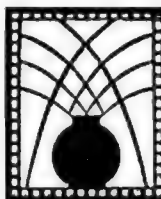
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**FORTUNE COOKIES:** *Lucky Cheng's.*

size emporium) needs a lesson from Weight Watchers. "Low calorie, low carbohydrate, low cholesterol, low sodium," it promises, though the spring roll is deep-fried, and the vegetarian moo shu comes with egg.

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Fu's, 972 Second Avenue, between 51st and 52nd Streets (421-2322). 11:30 a.m. to 11:30 p.m.; A.E., D.C., M.C., V.

DO WE REALLY HAVE TO GO ALL THE WAY downtown . . . I mean really? Do we need to go to **Lucky Cheng's**? I do. After all, I get paid to track what's good and what's hot. What's your gig? If you stayed awake nights, stunned by the mysterious implications of *M. Butterfly*, perhaps you'll want to come on down to this tacky edge of the Lower East Side. A swarm of night-crawlers and voyeurs are already there, tucking into the kind of surfer's chinoiserie we know from China Grill, some of it astonishingly good, some of it inedible.

When her dream of serving ancient-Roman cuisine failed to lure crowds to Cave Canem, Hayne Jason leased her sprawling duplex space to a series of tenants. They struck out, too. So, with her onetime busboy Mi Ching Cheng as a partner and a couple of alumni from China Grill at the range, Jason launched what she expected to be a gay hangout. "But I didn't want to alienate straight customers, either." First *The Village Voice*, then *Women's Wear Daily*—amused to find a couple of drag queens waiting tables—got on the case. And by

spring, the fashion world was hooked. Wall Streeters followed, then—oh my—Yoko Ono. Now waves of the aren't-we-trendy suffer in limbo, waiting for tables to turn.

Prepared for a Krafft-Ebing cookout, I'm astonished to find myself actually liking Lady Lili's chicken salad with crispy noodles, and meticulously fried calamari tossed with spicy greens, hot chili oil, lime, and miso. Salads as sprightly as our wait-waif, the Church Lady, her pink plastic purse on a loop around her wrist. And the food is cheap—except for the daily specials.

Tonight, our gem of a server, Emerald, with a lush feminine contralto and a not-so-lush cleavage, fusses and fumes but can't get the kitchen to deliver. Only three of our starters appear—shrimp in tough tempura girdles, a jumble of Technicolor seaweed, and four small curls of sake-

cured salmon with a wasabi yogurt sauce (a \$10.50 special . . . prices are creeping skyward). But the rest of our appetizers may have headed east of Krakatoa. Emerald offers more shrimp as a consolation just as the wandering littleneck clams appear—their strong smell preceding them. Back they go.

Well, we're doing better now that we've been here long enough for two happy-birthday arias and an impromptu game of balloon volleyball (Emerald wins). We've scored good sesame citrus noodles, decent duck confit with champagne greens, and amazingly luscious beef, in a dark sweet-and-salty puddle with a fiery afterburn. Cool off with ginger ice cream in raspberry sauce, if you need an excuse to linger just to be sure that delicate nymphet in the blue pinafore is really a guy.

My guest, the rising star of finance, is sure the Laura Ashley type could only be a woman. "No way," says Emerald. "We're all a bunch of drag queens, darling. If you don't believe me, just check out her Adam's apple."

Here's a brief primer on transvestite etiquette: Men, cross-dressing isn't required. But if you've got terrific legs and have secretly yearned to try on a bustier and mascara, this is the moment. Given the new strictures of sexual harassment, you may hesitate to be anatomically specific when you compliment your server. Be specific. She loves it. How do you summon the waiter? "Oh, Miss" should get her attention. "Sweetkins" will make her your slave.

*Lucky Cheng's*, 24 First Avenue, between 1st and 2nd Streets (473-0516). Sun. through Thurs. 6 p.m. to 12 p.m., Fri. and Sat. till 2 a.m. A.E., M.C., V.



# SALES & BARGAINS

BY LEONORE FLEISCHER

## ROLY-POLY FISH EGGS

CAVIARTERIA IS MOVING TO LARGER QUARTERS, so it is reducing all prices by 20 percent. For example: a 3½-oz. jar of Osetra caviar, was \$85, now \$68; 3½-oz. jar of Beluga Malossol caviar, was \$165, now \$132; center-cut belly slices of Scottish salmon, was \$38.50 per lb., now \$30.80; 300-gm. container of Norwegian baby shrimp, was \$14.50, now \$11.60; 3½ oz. of either Alaskan-salmon or Carolina-trout caviar, was \$13, now \$10.40; "layer cake" of Scottish salmon, 3 caviars—black, red, and golden—and cream cheese, was \$39.95 for approx. 1¼ lb., now \$31.95; 5-oz. block of fresh goose foie gras with truffles, was \$50, now \$40; whole goose liver in port wine and aspic, 6.2 oz., was \$60, now \$48; smoked game, such as whole smoked pheasant, was \$19.95 per lb., now \$15.95; 14-oz. tin of cassoulet from France, was \$9.95, now \$7.95; and caviar servers, including plain-glass, was \$39, now \$31.20; also, prime-quality specialty meats, including venison and wild boar, was \$14–\$19.95, now \$11.20–\$15.95. A.E., M.C., V. accepted; no checks; all sales final. *Caviarteria*, 29 E. 60th St. (759-7410); for telephone orders, call 800-4-CAVIAR; Mon.–Sat. 9 a.m.–6 p.m.; through 6/7.

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THIS DESIGN STUDIO CUSTOM-MAKES HOME furnishings of hand-painted ceramic tile. Now some one-of-a-kind samples, slightly damaged items, and show pieces are available to the public at below-retail prices. For example: a pedestal sink with gargoyle motif, retail \$2,000, here \$800; chinoiserie-mosaic tabletop and base, retail \$2,500, here \$750; sinks with faux-stone or -spongeware design or in bouquet or Wedgwood-style pattern, retail \$300–\$800, here \$50–\$200; wall decoration with Ionic- and Corinthian-column design, with rosette, putti, and leaf borders, retail \$2,115, here \$500; cherub frieze, retail \$1,450, here \$250; one-of-a-kind plates, retail \$25–\$75, here \$5–\$10; assorted tabletops, backsplashes and countertops, retail \$250–\$350 per sq. ft., here \$25–\$50; individual hand-painted tiles, retail \$10–\$50, here from \$2. Checks accepted; no credit cards; all sales

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### JOOLS' GOLD

THIS DESIGNER MAKES HANDCRAFTED HAIR accessories, contemporary costume jewelry, and women's suspenders. Hair accessories, including barrettes and clamps, retail \$16-\$35, here \$5-\$10; jewelry, such as earrings, pins, bracelets, and necklaces, enameled and set with stones, retail \$12-\$50, here \$5-\$35; suspenders with clip or button ends, in a range of fabrics, including lace, brocade, ribbon, stretch sequins, stretch polyester, and leather, retail \$18-30, here \$6-\$15; also, jacket clips in stripes, checks, and jacquards, retail \$5-\$7.50, here \$2-\$3. Cash only; all sales final. *Fernella's Jools*, 160 Fifth Ave., at 21st St., Suite 811 (741-2561); Thurs. and Fri. noon-6 p.m., Sat. 10 a.m.-3 p.m.; 5/19-21.

### RESIDENTIAL APPOINTMENTS

ONE-OF-A-KIND FLOOR SAMPLES, IN-STOCK items, and special purchases of traditional and contemporary bedroom and dining-room furniture, sofas and sofa beds, chairs, and other occasional furniture are priced to clear at this showroom's two-day sale, including Bernhardt sofas, manufacturer's suggested list \$2,500, here \$695; Century occasional chairs, mfr's. sugg. list \$1,400, here \$485; custom wall units, mfr's. sugg. list \$4,650, here \$2,175; in-stock Lane leather recliners, choice of colors, mfr's. sugg. list \$900, here \$385; and rattan love seats, chairs, and occasional pieces, retail from \$595, here from \$99. A.E., M.C., V., checks accepted; everything sold as is; delivery outside the metropolitan area available at additional cost; all sales final. *Foremost Furniture Showrooms, Inc.*, 8 W. 30th St., 5th floor (889-6347); Sat. and Sun. 9 a.m.-4 p.m.; 5/21-22.

### HIGH VISCOSITY

WOMEN'S SPRING- AND SUMMERWEAR, IN sizes 2-14, is at least 50 percent off retail here. For example: black-and-cream single-breasted collarless jacket in Italian viscose/acetate, retail \$360, here \$149; matching long vest, retail \$198, here \$69; Gruppo Americano Studio viscose/acetate coordinating separates, double-breasted jackets, retail \$298, here \$149; single-breasted, retail \$282, here \$140; classic trousers, retail \$176, here \$89; and 23-in. skirt, retail \$110, here \$54; double-breasted jacket in Italian viscose/linen, retail \$218, here \$109; lightweight-viscose palazzo pants, retail \$200, here \$89; viscose/linen high-waist shorts, retail \$105, here \$49; sheer printed-viscose

oversize shirt, retail \$190, here \$89; Gruppo Americano long-belted buttoned-front viscose/linen tank dress, retail \$189, here \$94; also, last season's merchandise, now 80 percent off. No credit cards; checks accepted as deposits only, merchandise held until they clear; all sales final. *Jamak*, 200 W. 70th St., Suite 12C (787-0278); Mon.-Sun. 11 a.m.-7 p.m.; through 5/30.

### COLLECTIVE BARGAINING

MORE THAN 25 DESIGNERS ARE HOLDING A collective sale on gifts, accessories, women's clothing, and lingerie, at wholesale and below. For example: Athletic Wear Plus aerobic- and streetwear, including leotards, bike shorts, bra tops, and leggings, from Marika, Baryshnikov, and Aerodynamics, retail \$16-\$32, here \$12-\$15; MGE Designs marcasite necklaces, bracelets, and earrings, including a 40-in. garnet necklace with marcasite tassels, retail \$250, here \$110; Nancy Marshall Second Edition antique reproductions, including heart lockets for women, retail \$30, here \$15; in children's sizes, retail \$24, here \$12; Patti Horn antique-gold or -silver earrings, necklaces, bracelets, and pins, set with semiprecious stones such as garnet, onyx, and tiger's-eye, retail \$75-\$200 each, here \$25; Jane Bohan discontinued jewelry, including vermeil earrings with detachable carnelian drops, retail \$250, here \$100; semiprecious-bead necklaces with sterling-silver clasps, retail \$200-\$300, here \$75-\$150. Cash only; all sales final. *The Collective Elite*, 1410 Broadway, at 39th St., concourse level (759-1213); Wed.-Fri. 10 a.m.-6 p.m.; 5/18-20.

### CHARITABLE FOUNDATIONS

THIS LINGERIE SHOP HAS OPENED A SECOND store and is holding a sale at both locations. Swimsuits, sarongs, and cover-ups by Huit, Cacharel, and others, sizes 6-16, are now 25 percent off, were \$29-\$125, now \$21.75-\$93.75; one-size-fits-all terry shower wraps and slippers for men and women, were \$42 for men, \$54 for women, \$28 for slippers, now \$31.50, \$40.50, and \$21 respectively; men's silk and cotton boxers, were \$15-\$30, now 25 percent off; Valentino chenille robe, sizes S-L, was \$385, now \$288.75; selected merchandise with brand names such as Low, Lejaby, and Lise Charmel, now 40-70 percent off, including bras, G-strings, bikinis, pajamas, robes, camisoles, and bodysuits. A.E., M.C., V. accepted; no checks; all sales final. *Bare Basics*, 300 E. 61st St. (888-7801). Mon. 10:30 a.m.-7 p.m., Sat. 10 a.m.-6 p.m.; 26A Middle Neck Rd., Great Neck, L.I. (516-487-1511); Mon.-Wed. and Fri. 9:30 a.m.-7 p.m., Thurs. till 8 p.m., Sat. 9:30 a.m.-6 p.m.; through 5/21.



A Complete Entertainment Guide for Seven Days Beginning

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## MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### MANHATTAN

#### Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*Bhaji on the Beach* (1993). #2—Through 5/19: *Cabaret* (1972). 5/20-22: *The Pajama Game* (1947); *The Little Prince* (excerpt) (1974). 5/23-24: *Kiss Me Kate* (1953). #3—*The Wonderful, Horrible Life of Leni Riefenstahl* (1993); *Sunday's Children* (1993).
2. **ESSEX**—Grand St. at Essex St. (982-4455). *The Crow*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Thirty Two Short Films About Glenn Gould*. #2—*Backbeat*. #3—*Kika*. #4—*Sirens*. #5—*Cronos*. #6—*The House of the Spirits*. Opening 5/20: *Even Cowgirls Get the Blues*.
6. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Paper*. #2—*In the Name of the Father*.
8. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Dream Lover*. #2—*Trading Mom*. #3—*With Honors*.
9. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/18: *Hush... Sweet Charlotte* (1965); *What Ever Happened to Baby Jane?* (1962). 5/19: *The Wrong Man* (1956); *Dial M for Murder* (1954). 5/20-21: *The Manchurian Candidate* (1962); *Seconds* (1966). 5/22: *Duck Soup* (1933); *Monkey Business* (1931). 5/23: *The Rules of the Game* (1939); *Pepe le Moko* (1937). 5/24: *Lies My Father Told Me* (1975); *The Little Kidnappers* (1953).
10. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*3 Ninjas Kick Back*. #2—*Four Weddings and a Funeral*. #3—*The Crow*. #4—*The Crow*. #5—*Being Human*. #6—*You So Crazy*. #7—*Naked in New York*.
11. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*When a Man Loves a Woman*. #2—*Serial Mom*. #3—*No Escape*. #4—*Like Water for Chocolate*. #5—*Secret Rapture*; *Savage Nights*. #6—*Belle Epoque*. #7—*The Inkwell*.

13. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Crooklyn*. #2—*Clean Slate*.
14. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). *Babyfever*.
15. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Bitter Moon*. #2—*The Blue Kite*. #3—*"New York Lesbian and Gay Film Festival."* #4—*"New York Lesbian and Gay Film Festival."* See Museums, Societies, Etc. for details.

#### 14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Being Human*. #2—*When a Man Loves a Woman*. #3—*No Escape*. #4—*Serial Mom*. #5—*3 Ninjas Kick Back*. #6—*Four Weddings and a Funeral*.
19. **CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Clean Slate*. #2—*Naked in New York*. #3—*The House of the Spirits*. #4—*Schindler's List*. #5—*With Honors*. #6—*The Inkwell*. #7—*The Crow*. #8—*Crooklyn*. #9—*Crooklyn*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*You So Crazy*. #2—*Sankofa*. #3—*The Paper*. Opening 5/20: *Even Cowgirls Get the Blues*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Backbeat*. #2—*No Escape*. #3—*The Crow*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Schindler's List*.
26. **MURRAY HILL CINEMAS**—34th St. west of Third Ave. (689-6548). #1—*Clean Slate*. #2—*Sirens*. #3—*Being Human*. #4—*When a Man Loves a Woman*.

#### 42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Clean Slate*. #2—*Crooklyn*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Brainscan*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*No Escape*. #2—*3 Ninjas Kick Back*. #3—*Surviving the Game*. #4—Through 5/19: *Being Human*. Opening 5/20: *Maverick*. #5—Through 5/19: *Serial Mom*. Opening 5/20: *Maverick*. #6—*With Honors*. #7—Through 5/19: *Thumbelina*; *PCU*. Opening 5/20: *Trading Mom*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *The Crow*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts.



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—Michael Rechtshaffen, HOLLYWOOD REPORTER

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Angie Dickinson Noriyo 'Pat' Morita  
Keanu Reeves John Hurt  
Rain Phoenix Roseanne Arnold  
Ed Begley, Jr. Crispin Glover  
Buck Henry Carol Kane  
Sean Young



Tom Robbins

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## MOVIES

(730-7262). You So Crazy. **EMBASSY 3**—The Crow. **EMBASSY 4**—The Inkwell.

**38. WORLDWIDE CINEMAS**—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—Jurassic Park. #2—Six Degrees of Separation. #3—Ace Ventura: Pet Detective. #4—Mrs. Doubtfire. #5—The Snapper. #6—Philadelphia.

**40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). When a Man Loves a Woman.

**41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). That's Entertainment! III.

**42. EASTSIDE PLAYHOUSE**—Third Ave. bet. 55th–56th Sts. (755-3020). Belle Epoque.

**43. CARNEGIE HALL CINEMA**—Seventh Ave. at 57th St. (265-2520). #1—Like Water for Chocolate. #2—The House of the Spirits.

**44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—Serial Mom.

**45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). Dream Lover.

**46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Sirens.

**47. ANGELIKA 57**—225 West 57th St. east of Broadway (586-1900). High Lonesome: The History of Bluegrass Music.

**48. CROWN GOTHAM**—Third Ave. bet. 57th–58th Sts. (759-2262). Bad Girls.

**49. PLAZA**—58th St. east of Madison Ave. (355-3320). Shortcuts.

**50. LOEWS FINE ARTS THEATER**—58th St. west of Fifth Ave. (980-5656). Widows' Peak.

**51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). The House of the Spirits.

**52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—No Escape. #2—Clean Slate.

**53. BARONET**—Third Ave. at 59th St. (355-1663). The Crow. **CORONET**—Crooklyn.

**54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). Bitter Moon.

**55. CINEMA I**—Third Ave. at 60th St. (753-6022). When a Man Loves a Woman. **CINEMA II**—The Secret Rapture. **CINEMA THIRD AVE.**—Germinal; In Custody.

### 61st Street and Above, East Side

**59. FIRST & 62ND ST. CINEMA**—62nd St. bet. First and York Aves. (752-4600). #1—Schindler's List. #2—Being Human. #3—In the Name of the Father. #4—Reality Bites. #5—The Piano. #6—The Paper.

**60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—Through 5/19: Trading Mom. Opening 5/20: Maverick. #2—Through 5/19: 3 Ninjas Kick Back. Opening 5/20: Maverick.

**61. BEEKMAN**—Second Ave. at 66th St. (737-2622). Naked in New York.

**62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Four Weddings and a Funeral. #2—With Honors.

**63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). Sirens. Opening 5/20: Even Cowgirls Get the Blues.

**64. LOEWS TOWER EAST**—Third Ave. bet. 71st–72nd Sts. (879-1313). Backbeat.

**65. UA EAST**—First Ave. at 85th St. (249-5100). Clean Slate.

**66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—When a Man Loves a Woman. #2—The Crow.

**67. LOEWS ORPHEUM**—Third Ave. at 86th St. (876-2400). #1—Serial Mom. #2—The House of the Spirits. #3—Trading Mom. #4—No Escape. #5—The Favor. #6—3 Ninjas Kick Back. #7—With Honors.

**68. 86TH STREET**—86th St. west of Lex Ave. (534-1880). #1—The Paper. #2—Crooklyn.

### 61st Street and Above, West Side

**79. LOEWS COLUMBUS CIRCLE**—Broadway at 61st St. (247-5070). Four Weddings and a Funeral.

**80. CINEPLEX ODEON 62ND AND BROADWAY**—62nd St. at Broadway (265-7466). Crooklyn.

**81. LINCOLN PLAZA CINEMAS**—Broadway bet.

62nd–63rd Sts. (757-2280). #1—Kika. #2—Red Rock West. #3—Belle Epoque. #4—A Tale of Winter. #5—Thirty Two Short Films About Glenn Gould. #6—Kika.

**83. REGENCY**—Broadway bet. 67th–68th Sts. (724-3700). Schindler's List.

**85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—3 Ninjas Kick Back. #2—When a Man Loves a Woman. #3—Being Human. #4—The Crow. #5—With Honors. #6—No Escape. Opening 5/20: Even Cowgirls Get the Blues.

**86. THALIA THEATER**—250 W. 95th St. west of Broadway (316-4962). Babyfever.

**87. METRO CINEMA**—Broadway bet. 99th–100th Sts. (222-1200). #1—The Paper. #2—Trading Mom.

**89. OLYMPIA CINEMAS**—Broadway bet. 106th–107th Sts. (865-8128). #1—You So Crazy. #2—Clean Slate.

**91. NOVA**—Broadway bet. 147th–148th Sts. (862-5728). #1—Crooklyn. #2—The Crow.

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF THE MOVING IMAGE**—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 5/21–29: "Mystic Eyes: The Films of Sergei Paradjanov." 5/21 at 2: Shadows of Forgotten Ancestors (1964); at 4: Andriesch (1954), co-directed with Kosija Russu.

**AMERICAN MUSEUM OF NATURAL HISTORY**—Central Park West at 79th St. (769-5650). \$5; senior citizens \$3.75; children \$2.50. **Naturemax Theater**: Daily at 10:30 a.m., 11:30 a.m., 1:30, and 3:30; Friday and Saturday at 6 and 7:30: Search for the Great Sharks, an oceanic expedition exploring the world of sharks, featuring a swim with a forty-foot whale shark and the birth of a shark. Also showing, To the Limit, a program of endoscopic (inner body) photography that shows the workings of the human body. Screenings are daily at 12:30, 2:30 and 4:30; Friday and Saturday following the 6 and 7:30 screenings of Search for the Great Sharks.

**ANTHOLOGY FILM ARCHIVES**—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. 5/20 at 6 and 8; 5/21 at 6 and 8; 5/22 at 2 and 8: The Life and Times of Charlie Putz (1993), dir. Robert Rothbard. 5/20 at 10: Zorns Lemma (1970), dir. Hollis Frampton. 5/21 at 4: "The Visual Diary of Yasunori Yamamoto." 5/21 at 10; 5/22 at 6: New works by Brooke Hunyady, Robert Fenz, and Abraham Ravett.

**THE FILM SOCIETY OF LINCOLN CENTER**—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). \$7; \$5 members. "Hawkshaws, Shamuses, Gumshoes, and Dicks: Private Eyes in the Movies." 5/18 at 2, 5:10, and 8:15: The Ex-Mrs. Bradford (1936), dir. Stephen Roberts. 5/18 at 3:40, 6:40, and 9:45: The Case of the Howling Dog (1934), dir. Alan Crosland. 5/19 at 2, 5:15, and 8:30: The Adventures of Sherlock Holmes (1937), dir. Alfred Werker. 5/19 at 3:40, 7, and 10:45: The Kennel Murder Case (1933), dir. Michael Curtiz. 5/20 at 2, 5:05, and 8:10: The Saint in New York (1938), dir. Ben Holmes. 5/20 at 3:30, 6:40, and 9:50: Fast Company (1938), dir. Edward Buzzell. 5/21 at 4, 7:15, and 10:30; 5/23 at 4: Meet Nero Wolfe (1936), dir. Herbert Biberman. 5/21 at 5:30 and 8:45; 5/23 at 2: Eyes in the Night (1942), dir. Fred Zinneman. 5/22 at 4 and 7:15: Thunder on the Hill (1951), dir. Douglas Sirk. 5/22 at 5:45 and 9: The Penguin Pool Murder (1932), dir. George Archainbaud. 5/24 at 2: Whistling in the Dark (1941), dir. S. Sylvan Simon. 5/24 at 3:30: It's a Wonderful World (1939), dir. W.S. Van Dyke.

**FILMS CHARAS**—Community and Cultural Center, 360 E. 10th St. (533-6835). Nonmembers \$4; members \$2. All programs start at 8. 5/17: Milhouse: A White Comedy; Wormfood.

**FRENCH INSTITUTE**—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$6; students and members \$4.50. 5/18 at 12:30, 3:15, 6, and 8:45: Babette's Feast (1987), dir. Gabriel Axel.

**JOSEPH PAPP PUBLIC THEATER**—425 Lafayette St. (598-7171). \$7. No screening on Mondays. Through 5/31 at 6, 8, 10 nightly; Sat. and Sun. at 4: The Conviction/La Condanna (1990), dir. Marco Bellocchio.

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "The American Federation of Arts at the Museum of Modern Art." 5/20: Painted Earth: The Art of the Mimbres Indians (1989), dir. Anita Thacher; John Glick: An Art-



# MOVIES

ist and His Work (1978), dirs. Sue Marx and Robert Handley; *Maria and Julian's Black Pottery* (1978), dir. Arthur E. Baggs, Jr.; *The Organ Builders of Bethnal Green* (1979), dir. Henry Lewes. 5/20 at 6:30: *Architecture of Transcendence* (1988), dirs. Richard Greenberg and Stephen Murray; *Palladio the Architect and His Influence in America* (1980), dir. James Ackerman; *The Isfahan of Shah Abbas* (1975), dir. Robert Kuretsky. 5/21 at 2:30: *The Fayum Portraits* (1988), dir. Bob Rosen; *The Art of Claude Lorrain* (1970), dir. Dudley Shaw Ashton; *The Phillips Collection* (1986), dir. Edgar B. Howard. 5/21 at 5: *Yvonne Jacquette—Autumn Expansion* (1981), dir. Rudy Burckhardt; *Jack Levine: Feast of Pure Reason* (1986), dir. David Sutherland. 5/22 at 2:30: *R. B. Kitaj* (1967), dir. James Scott. 5/22 at 5: *Malevich Suprematism* (1970), dir. Lutz Becker; *Ma: Space/Time in the Garden of Ryoan-Ji* (1989), dirs. Taka Limura, Arata Isozaki; *Franklin White* (1993), dir. Kelley Ellsworth; *Blast* (1975), dir. Murray Grigor. 5/24 at 6: *Video Art to Virtual Reality* (1992), dirs. Anne Barclay Morgan and Gregory Randal Miller; *Pine Barrens* (1975), dir. Nancy Holt. "Encore! Gaumont." 5/19 at 2:30: "The Pioneers: Alice Guy and Others (1900-08)," including *La Barricade*, dir. Alice Guy; *Le Tic*, dir. Roméo Bosetti. 5/19 at 6: *El Dorado* (1921), dir. Marcel L'Herbier. "From the Archives." 5/20 at 2:30; 5/22 at 5: *One, Two, Three* (1961), dir. Billy Wilder. 5/20 at 6; 5/22 at 2: *Heaven and Earth* (1993), dir. Oliver Stone. 5/21 at 2; 5/23 at 6: *The Killers* (1946), dir. Robert Siodmak. 5/21 at 5; 5/23 at 2:30: *A Rage in Harlem* (1991), dir. Bill Duke. 5/24 at 2:30: *Dark Eyes/Black Eyes* (1987), dir. Nikita Mikhalkov. 5/24 at 6: Documentaries by Norman Seider: *The Chromium Horse* (1972); *Marlborough: America* (1976); Animated Shorts: *The Clay Man* (1972), dir. T. Zahradnik; *The Orange Dream of Sulphur Springs* (1973), dir. Richard Protovin and others. "What's Happening?" 5/19 at 3 and 6: *Sacred Lies, Civil Truths* (1982).

## NEW YORK FESTIVAL OF LESBIAN AND GAY FILMS—

**Quad Cinema, 34 West 13th St. (255-8800), \$7.** Theater II: 5/18 at 1: *Vampire Lover* (1971); at 3: *The Farewell* (1980); at 5: "Texas I.D."; at 7: *Gay U.S.A.* (1977); at "Pomo Lesbos Video." 5/19 at 1: *The Ashes of Pasolini* (1993); at 3: "Marlon Riggs Retrospective"; at 5:30: *The Farewell* (1980); at 7:30: "Screen Dreams"; at 9:30: *Vampire Lovers* (1971). 5/20 at 1: "Bodies of Knowledge"; at 3: *One Foot on a Banana Peel, the Other Foot in the Grave* (1993); at 5: "Dyke TVs"; at 7: TBA; at 9: "Let's Watch Something Daddy Wants to Watch." 5/21 at 1: "Family Ties"; at 3: "Fifty Years of Perversity: Rosa von Praunheim"; at 5: *Not Just Passing Through* (1994) and *Outlaw* (1994); at 7 and 9: *Desperate Remedies* (1993). 5/22 at 1: *Not Just Passing Through* (1994) and *Outlaw* (1994); at 3: "Local Heroes"; at 5: *The Great Divide* (1993); at 7: *Twenty-Seven Pieces of Me* (1994); at 9: "Hair & Makeup." Theater II: 5/18 at 1:30: "Pretty (Boy) Films"; at 4: *Berenice Abbott* (1992) and *Beyond Imagining* (1991); at 6: *Dark Sun; Bright Shade* (1993) and *Auto Biography* (1994); at 8: "Down There and Out"; at 10:30: "Shock Corridor." 5/19 at 2: *Dark Sun; Bright Shade* (1993); at 4: "Never Can Say Goodbye"; at 6: "Down There and Looking for Love"; at 8: "Sex War"; at 10: "Heavy Blows." 5/20 at 2: *Remembrance of Things Past* (1993); at 4: "Love Against the Odds"; at 5:30: "Scent of a Woman"; at 7:30: *The Children's Hour* (1962); at 10: *The Darker Side of Black* (1993) and "Heavy Blow." 5/21 at 1:30: *Long Time Comin'* (1994); at 3:30: "First Time Out"; at 6: TBA; at 8: "Sisters"; at 10: *Confessions of a Pretty Lady* (1993) and a sneak preview. 5/22 at 1:30: *One Adventure* (1972); at 4: "Labyris Re-Rising"; at 6 and 8: *Fast Trip, Long Drop* (1993) and *To Each Her Own* (1994) (\$15); at 10: "Dandies."

**SYMPHONY SPACE—Broadway at 95th St. (864-5400).** Screenings begin at 7. Through 5/24: "American Independents." 5/17: *The Hours and Times* (1991), dir. Christopher Munch, introduced by James Schamus; *Rock Hudson's Home Movies* (1992), dir. Mark Rappaport, introduced by Rappaport.

## BRONX

AREA CODE 718

**152. BAY PLAZA—2210 Bartow Ave. (320-3020).** #1—*The Crow*. #2—*With Honors*. #3—*Crooklyn*. #4—*Clean Slate*. #5—*Serial Mom*. #6—*When a Man Loves a Woman*. #7—*The Inkwell*. #8—*3 Ninjas Kick Back*; *Crooklyn*. #9—*No Escape; You So Crazy*.

**155. INTERBORO—E. Tremont Ave. nr. Bruckner**

MEL  
GIBSON

JODIE  
FOSTER

JAMES  
GARNER

The greatest gambler in the west  
has finally met his match.



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AN ICON PRODUCTION A CO-PRODUCTION WITH DONNER/SCHULER-DONNER PRODUCTIONS MEL GIBSON JODIE FOSTER JAMES GARNER RICHARD DONNER PRESENTS  
"MAVERICK" GRAHAM GREENE JAMES COBURN ALFRED MOLINA PRODUCED BY JIM VAN WYCK EDITED BY STUART BAIRD EXECUTIVE PRODUCERS TOM SANDERS  
DIRECTED BY VILMOS ZSIGMOND MUSIC BY RANDY NEWMAN BASED UPON THE PLAY BY ROY HUGGINS WRITTEN BY WILLIAM GOLDMAN PRODUCED BY BRUCE DAWY AND RICHARD DONNER  
PG PARENTAL STRONG CAUTION SUGGESTED - SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN  
CERTIFIED ALBUM BY ATLANTIC CON CO. INC. CASCADIES  
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MAVERICK: THE MOVIE  
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## MOVIES

- Bldv.** (792-2100). #1—No Escape. #2—Through 5/19: 3 Ninjas Kick Back. Beg. 5/20: Maverick. #3—The Crow. #4—Clean Slate.
- 156. RIVERDALE**—Riverdale Ave. at 259 St. (884-9514). #1—When a Man Loves a Woman. #2—With Honors; Four Weddings and a Funeral.
- 158. CONCOURSE PLAZA**—E. 161th St. nr. Grand Concourse (588-8800). #1—Crooklyn. #2—When a Man Loves a Woman. #3—The Crow. #4—3 Ninjas Kick Back. #5—Clean Slate. #6—No Escape. #7—You So Crazy. #8—The Inkwell. #9—Surviving the Game. #10—D2: The Mighty Ducks.
- 160. WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—When a Man Loves a Woman. #2—Crooklyn. #3—The Crow. #4—Clean Slate. #5—3 Ninjas Kick Back. #6—No Escape. #7—You So Crazy. #8—Bad Girls. #9—The Inkwell. #10—Brainscan. #11—Serial Mom. #12—Surviving the Game. #13—With Honors.

## BROOKLYN

### AREA CODE 718

- 209. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—3 Ninjas Kick Back. #2—Four Weddings and a Funeral. #3—With Honors. #4—Bad Girls; Being Human. #5—When a Man Loves a Woman. #6—Bitter Moon. #7—Trading Mom.
- 203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Crooklyn.
- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—3 Ninjas Kick Back. #2—The Crow. #3—With Honors.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Belle Epoque; The Paper. #2—Naked in New York. #3—When a Man Loves a Woman. #4—3 Ninjas Kick Back. #5—With Honors.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—Crooklyn. #2—The Crow.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—No Escape. #2—You So Crazy. #3—Clean Slate. #4—The Crow. #5—Crooklyn.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—The Inkwell. #2—3 Ninjas Kick Back. #3—The Crow. #4—Crooklyn.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—The Inkwell. #2—You So Crazy. #3—The Crow. #4—Crooklyn.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—3 Ninjas Kick Back. #2—With Honors; Clean Slate. #3—When a Man Loves a Woman. #4—Surviving the Game. #5—No Escape.
- 216. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Clean Slate. #2—The Crow. #3—When a Man Loves a Woman.
- 217. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—With Honors. #2—Through 5/19: 3 Ninjas Kick Back. Beg. 5/20: Maverick. #3—Through 5/19: No Escape. Beg. 5/20: 3 Ninjas Kick Back. #4—Trading Mom.
- 218. METROPOLITAN**—392 Fulton St. (858-8580). #1—The Inkwell. #2—3 Ninjas Kick Back. #3—The Crow. #4—Crooklyn.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—3 Ninjas Kick Back. #2—No Escape. #3—Through 5/19: When a Man Loves a Woman. Beg. 5/20: Maverick. #4—With Honors. #5—Threesome. #6—The Paper. #7—Clean Slate. #8—Through 5/19: Bad Girls. Beg. 5/20: Even Cowgirls Get the Blues. #9—Being Human; Serial Mom.
- 220. PLAZA TWIN**—Flatbush Ave. nr. 8th Ave. (636-0170). #1—Crooklyn. #2—The Crow.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—The Crow. #2—Crooklyn. #3—3 Ninjas Kick Back. #4—Clean Slate. #5—You So Crazy; The Inkwell.

## QUEENS

### AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—(545-9470). #1—Through 5/19: Crooklyn. Beg. 5/20: Maverick. #2—No Escape. #3—3 Ninjas Kick Back. #4—The Crow. #5—With Honors. #6—Clean Slate.

- 301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—With Honors. #2—Crooklyn. #3—Being Human. #4—No Escape. #5—When a Man Loves a Woman. #6—Four Weddings and a Funeral; Clean Slate.
- 303. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—The Crow. #2—3 Ninjas Kick Back. #3—The Favor. #4—Through 5/19: Backbeat. Beg. 5/20: Even Cowgirls Get the Blues.
- 304. CORONA—PLAZA**—(639-7722). #1—The Crow. #2—3 Ninjas Kick Back.
- 305. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—The Crow. #2—With Honors. #3—When a Man Loves a Woman. #4—Through 5/19: 3 Ninjas Kick Back. Beg. 5/20: Maverick. #5—Through 5/19: No Escape. Beg. 5/20: Even Cowgirls Get the Blues. #6—Clean Slate. #7—Serial Mom; Threesome.
- 306. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—The Inkwell. #2—You So Crazy. #3—No Escape. #4—The Crow.
- 307. FLUSHING—MAIN STREET**—(268-3636). #1—Philadelphia. #2—With Honors. #3—The Paper.
- 308. FLUSHING—UA QUARTET**—(359-6777). #1—Crooklyn. #2—When a Man Loves a Woman. #3—Through 5/19: No Escape. Beg. 5/20: Maverick. #4—Clean Slate.
- 310. FOREST HILLS—CINEMART**—(261-2244). #1—Belle Epoque; Naked in New York. #2—Schindler's List.
- 311. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Crooklyn. #2—Crooklyn. #3—Through 5/19: Like Water for Chocolate. Beg. 5/20: Maverick.
- 312. FOREST HILLS—FOREST HILLS**—(261-7866). #1—Four Weddings and a Funeral. #2—Through 5/19: Being Human; Clean Slate. Beg. 5/20: Even Cowgirls Get the Blues.
- 313. FOREST HILLS—LOEWS TRYLON**—(459-8944). #1—When a Man Loves a Woman.
- 314. FOREST HILLS—MIDWAY**—(261-8572). #1—3 Ninjas Kick Back. #2—With Honors. #3—Serial Mom; Threesome. #4—Trading Mom.
- 315. FRESH MEADOWS—CINEMA 5**—(357-9100). #1—3 Ninjas Kick Back. #2—No Escape. #3—You So Crazy. #4—Crooklyn. #5—The Crow.
- 316. FRESH MEADOWS—MEADOWS**—(454-6800). #1—The Paper; Threesome. #2—Clean Slate. #3—With Honors. #4—When a Man Loves a Woman. #5—Four Weddings and a Funeral. #6—Bitter Moon. #7—When a Man Loves a Woman.
- 317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—The Crow. #2—Crooklyn. #3—3 Ninjas Kick Back.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—Crooklyn. #2—You So Crazy. #3—The Inkwell.
- 319. OZONE PARK—CROSSBAY II**—(641-5330). #1—The Crow. #2—3 Ninjas Kick Back. #3—Through 5/19: When a Man Loves a Woman. Beg. 5/20: Maverick. #4—No Escape. #5—Serial Mom; Bad Girls. #6—Clean Slate. #7—With Honors.
- 321. FLORAL PARK—NORTH SHORE TOWERS**—(229-7702). #1—Clifford. #2—With Honors.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—Program unavailable.

## STATEN ISLAND

### AREA CODE 718

- 402. NEW DORP—HYLAN PLAZA**—(351-0805). #1—Through 5/19: Schindler's List. Beg. 5/20: Maverick. #2—3 Ninjas Kick Back. #3—Crooklyn. #4—Four Weddings and a Funeral. #5—The Crow.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—When a Man Loves a Woman. #2—No Escape. #3—Through 5/19: 3 Ninjas Kick Back. Beg. 5/20: Even Cowgirls Get the Blues. #4—Threesome. #5—With Honors. #6—The Crow. #7—Through 5/19: Serial Mom. Beg. 5/20: Maverick. #8—Bad Girls; Being Human. #9—The Paper. #10—Clean Slate.

## LONG ISLAND

### AREA CODE 516

### Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—3 Ninjas Kick Back. #2—Crooklyn.

- 501. BELLMORE—MOVIES**—(783-7200). Four Weddings and a Funeral.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). #1—Thumbelina. #2—Serial Mom. #3—No Escape; The Crow.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—No Escape. #2—The Crow. #3—Backbeat; Being Human. #4—Trading Mom. #5—The Paper. #6—Serial Mom.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—When a Man Loves a Woman. #2—Crooklyn. #3—3 Ninjas Kick Back. #4—The Paper; Thumbelina.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—The Crow. #2—When a Man Loves a Woman. #3—Crooklyn. #4—Clean Slate. #5—Being Human. #6—Four Weddings and a Funeral. #7—No Escape. #8—3 Ninjas Kick Back; With Honors.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—3 Ninjas Kick Back. #2—Serial Mom. #3—Four Weddings and a Funeral. #4—With Honors. #5—Crooklyn. #6—The Crow.
- 507. GREAT NECK—SQUIRE**—(466-2020). #1—Through 5/19: With Honors. Beg. 5/20: Maverick. #2—Crooklyn. #3—No Escape.
- 509. HICKSVILLE—HICKSVILLE**—(931-6085). #1—When a Man Loves a Woman. #2—The Crow.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—The Inkwell. #2—The Crow. #3—Crooklyn.
- 512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—Schindler's List. #2—Naked Gun 33 1/3. #3—With Honors. #4—3 Ninjas Kick Back. #5—Four Weddings and a Funeral. #6—Threesome. #7—Clean Slate. #8—The Favor. #9—You So Crazy. #10—Crooklyn; When a Man Loves a Woman.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—Four Weddings and a Funeral. #2—Serial Mom.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—3 Ninjas Kick Back. #2—Four Weddings and a Funeral. #3—Through 5/19: Crooklyn. Beg. 5/20: Even Cowgirls Get the Blues. #4—Through 5/19: Trading Mom. Beg. 5/20: Crooklyn. #5—The Crow. #6—Through 5/19: Serial Mom. Beg. 5/20: Trading Mom.
- 515. MALVERNE—TWIN**—(599-6966). #1—Backbeat; Monkey Trouble. #2—The Favor; Clifford.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—The Crow. #2—Through 5/19: Serial Mom; Back Beat. Beg. 5/20: Even Cowgirls Get the Blues. #3—3 Ninjas Kick Back.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Through 5/19: 3 Ninjas Kick Back. Beg. 5/20: When a Man Loves a Woman. #2—Through 5/19: With Honors. Beg. 5/20: Crooklyn. #3—Through 5/19: Crooklyn. Beg. 5/20: The Crow. #4—Through 5/19: When a Man Loves a Woman. Beg. 5/20: Maverick. #5—Clean Slate. #6—The Crow. #7—Four Weddings and a Funeral. #8—No Escape. #9—Naked Gun 33 1/3; Serial Mom.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—When a Man Loves a Woman. #2—With Honors; Serial Mom.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Backbeat; Threesome. #2—Clifford; The Favor.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—No Escape. #2—D2: The Mighty Ducks; Like Water for Chocolate. #3—Thumbelina; Babyfever. #4—Crooklyn. #5—With Honors. #6—Sirens. #7—Naked in New York.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—The Favor. #2—Belle Epoque. #3—Four Weddings and a Funeral. #4—Clean Slate. #5—When a Man Loves a Woman. #6—Bitter Moon.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—Schindler's List. #2—With Honors. #3—Like Water for Chocolate. #4—Clean Slate. #5—When a Man Loves a Woman.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—The Paper. #2—Bitter Moon.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—When a Man Loves a Woman.
- 527. SYOSSET—SYOSSET TRIPLEX**—(921-5810). #1—3 Ninjas Kick Back. #2—Through 5/19: Being Human. Beg. 5/20: With Honors. #3—Through 5/19: Like Water for Chocolate. Beg. 5/20: Even Cowgirls Get the Blues.



**528. SYOSSET—UA CINEMA 150**—(364-0700). Through 5/19: *With Honors*. Beg. 5/20: *Maverick*.

**529. HEMPSTEAD—VILLAGE CINEMA SEVEN**—(481-5200). #1—*The Crow*. #2—*Crooklyn*. #3—*You So Crazy*. #4—*The Inkwell*. #5—*No Escape*. #6—*Clean Slate*. #7—*Monkey Trouble*. #8—*Mohabbat Ki Arzoo*; *Aatish*.

**530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*The Crow*. #2—*Crooklyn*. #3—*3 Ninjas Kick Back*. #4—*Clean Slate*. #5—*No Escape*. #6—*You So Crazy*. #7—*Bad Girls*. #8—*The Inkwell*. #9—*Serial Mom*. #10—*Surviving the Game*. #11—*Beethoven's 2nd*. #12—*Monkey Trouble*; *Naked Gun 33 1/3*.

**533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—*When a Man Loves a Woman*. #2—*Bitter Moon*. #3—*With Honors*. #4—*The Paper*. #5—*Four Weddings and a Funeral*. #6—*Schindler's List*.

**534. WESTBURY—WESTBURY**—(333-1911). #1—*Belle Epoque*. #2—*Ivan and Abraham*.

### Suffolk County

**600. BABYLON—BABYLON**—(669-3399). #1—*3 Ninjas Kick Back*. #2—*Crooklyn*. #3—*Serial Mom*.

**601. BABYLON—SOUTH BAY**—(587-7676). #1—*When a Man Loves a Woman*. #2—*Philadelphia*. #3—*No Escape*. #4—*D2: The Mighty Ducks*; *Schindler's List*. #5—*Four Weddings and a Funeral*.

**603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*With Honors*. #2—*Clean Slate*; *The Crow*.

**606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Crooklyn*. #2—*When a Man Loves a Woman*. #3—*The Crow*. #4—*Trading Mom*. #5—*3 Ninjas Kick Back*. #6—*Clean Slate*. #7—*Like Water for Chocolate*. #8—*With Honors*. #9—*No Escape*. #10—*You So Crazy*. #11—*Serial Mom*. #12—*D2: The Mighty Ducks*. #13—*Threesome*. #14—*Naked Gun 33 1/3*; *Four Weddings and a Funeral*.

**608. COMMACK—MULTIPLEX**—(462-6953). #1—*Crooklyn*. #2—*When a Man Loves a Woman*. #3—*The Crow*. #4—*Trading Mom*. #5—*3 Ninjas Kick Back*. #6—*Clean Slate*. #7—*Threesome*. #8—*With Honors*. #9—*No Escape*. #10—*You So Crazy*. #11—*The Inkwell*. #12—*Serial Mom*. #13—*The Paper*. #14—*Four Weddings and a Funeral*. #15—*Schindler's List*.

**610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—Through 5/19: *The Crow*. Beg. 5/20: *Maverick*. #2—*When a Man Loves a Woman*. #3—*3 Ninjas Kick Back*. #4—*With Honors*. #5—*Clean Slate*. #6—*Threesome*. #7—*Schindler's List*. #8—*Serial Mom*. #9—*No Escape*. #10—*Crooklyn*.

**611. CORAM—PINE**—(698-6442). #1—Program unavailable.

**613. ELWOOD—ELWOOD**—(499-7800). #1—*When a Man Loves a Woman*. #2—*Philadelphia*.

**615. VILLAGE CINEMA GREENPORT—GREENPORT**—(477-8600). #1—*China Moon*. #2—*The Snapper*. #3—*Clean Slate*. #4—*With Honors*.

**616. HUNTINGTON—SHORE**—(421-5200). #1—*Four Weddings and a Funeral*. #2—*The Paper*; *Clean Slate*. #3—*The Crow*. #4—*Bitter Moon*.

**617. HUNTINGTON STATION—WHITMAN**—(423-1300). *Crooklyn*.

**618. ISLIP—ISLIP**—(581-5200). #1—*Four Weddings and a Funeral*. #2—*3 Ninjas Kick Back*. #3—*Crooklyn*.

**619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—*With Honors*. #2—*Serial Mom*; *Like Water for Chocolate*. #3—*Four Weddings and a Funeral*. #4—*When a Man Loves a Woman*.

**620. LINDENHURST—LINDENHURST**—(957-5400). *The Air Up There*.

**621. MATTITUCK—MATTITUCK**—(298-4405). #1—*With Honors*. #2—*3 Ninjas Kick Back*. #3—*In the Name of the Father*. #4—*Clean Slate*. #5—*Serial Mom*. #6—*Backbeat*. #7—*Crooklyn*. #8—*The Crow*.

**623. NORTHPORT—NORTHPORT**—(261-8600). Through 5/19: *In the Name of the Father*. Beg. 5/20: *Intersection*; *Monkey Trouble*.

**625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—Through 5/19: *Threesome*. Beg. 5/20: *The Crow*. #2—Through 5/19: *Clean Slate*. Beg. 5/20: *Crooklyn*. #3—Through 5/19: *Naked Gun 33 1/3*. Beg. 5/20: *When a Man Loves a Woman*. #4—Through 5/19: *When a Man Loves a Woman*. Beg. 5/20: *Even Cowgirls Get the Blues*. #5—Through 5/19:

*No Escape*. Beg. 5/20: *Maverick*. #6—Through 5/19: *3 Ninjas Kick Back*. Beg. 5/20: *Maverick*. #7—*Trading Mom*. #8—*Four Weddings and a Funeral*. #9—*Crooklyn*. #10—*With Honors*. #11—*The Paper*; *Being Human*. #12—*Serial Mom*. #13—*The Crow*.

**630. SAG HARBOR—SAG HARBOR**—(725-0010). *The War Room*.

**632. SAYVILLE—SAYVILLE CINEMAS**—(589-0040). #1—*What's Eating Gilbert Grape?* #2—*With Honors*; *The Piano*. #3—*Four Weddings and a Funeral*; *Clean Slate*.

**633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 5/19: *In the Name of the Father*. Beg. 5/20: *Intersection*; *Monkey Trouble*.

**634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—*Naked in New York*. #2—Through 5/19: *The Crow*. Beg. 5/20: *Crooklyn*. #3—Through 5/19: *Clean Slate*. Beg. 5/20: *The Crow*. #4—*No Escape*. #5—*Thelma & Louise*; *Being Human*.

**635. STONY BROOK—LOEWS**—(751-2300). #1—*3 Ninjas Kick Back*. #2—*No Escape*. #3—*Clean Slate*.

**636. WEST ISLIP—TWIN**—(669-2626). #1—*When a Man Loves a Woman*. #2—*Like Water for Chocolate*.

**638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—*Naked in New York*. #2—*When a Man Loves a Woman*.

**639. WESTHAMPTON—WESTHAMPTON**—(288-1500). *The Crow*.

## NEW YORK STATE

AREA CODE 914

### Westchester County

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(334-7300). #1—*Belle Epoque*. #2—*Four Weddings and a Funeral*.

**702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*Bitter Moon*. #2—*Four Weddings and a Funeral*. #3—*Schindler's List*.

**703. GREENBURGH—CINEMA 100**—(946-4680). #1—*Belle Epoque*. #2—*Four Weddings and a Funeral*.

**706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*When a Man Loves a Woman*. #2—*The Crow*. #3—*Crooklyn*. #4—*3 Ninjas Kick Back*. #5—*Clean Slate*. #6—*Being Human*. #7—*With Honors*. #8—*No Escape*. #9—*Four Weddings and a Funeral*. #10—*You So Crazy*.

**707. LARCHMONT—PLAYHOUSE**—(834-3001). *Four Weddings and a Funeral*.

**708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*3 Ninjas Kick Back*. #2—*With Honors*. #3—*The Crow*. #4—Through 5/19: *No Escape*. Beg. 5/20: *Maverick*.

**709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—*With Honors*. #2—*3 Ninjas Kick Back*. #3—*Bitter Moon*. #4—*Naked in New York*; *When a Man Loves a Woman*. #5—*Clean Slate*.

**714. PEESKILL—BEACH**—(737-6262). #1—*3 Ninjas Kick Back*. #2—*The Favor*. #3—*No Escape*. #4—*Clean Slate*; *With Honors*.

**716. PELHAM—PICTURE HOUSE**—(738-3160). *Philadelphia*; *Threesome*.

**718. RYE—RYE RIDGE**—(939-8177). #1—*When a Man Loves a Woman*. #2—*Sirens*; *Clean Slate*.

**719. SCARSDALE—FINE ARTS**—(723-6699). *Sirens*.

**721. YONKERS—CROSS COUNTY**—(376-7100). #1—*Crooklyn*. #2—*When a Man Loves a Woman*. #3—*The Crow*. #4—*3 Ninjas Kick Back*. #5—*Clean Slate*. #6—*With Honors*. #7—*No Escape*. #8—*You So Crazy*. #9—*The Inkwell*; *Four Weddings and a Funeral*.

**722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*The Crow*. #2—*When a Man Loves a Woman*. #3—*The Inkwell*. #4—*Clean Slate*.

**723. YONKERS—MOVIELAND**—(793-0002). #1—*Crooklyn*. #2—*3 Ninjas Kick Back*. #3—*With Honors*. #4—*No Escape*. #5—*Serial Mom*. #6—Through 5/19: *Threesome*. Beg. 5/20: *Maverick*.

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Through 5/19: *3 Ninjas Kick Back*. Beg. 5/20: *Maverick*. #2—*Clean Slate*. #3—*The Crow*. #4—*Crooklyn*. #5—*Four Weddings and a Funeral*. #6—*With Honors*. #7—Through 5/19: *No Escape*. Beg. 5/20: *Maverick*.

### Rockland County

**753. NANUET—MOVIES**—(623-0211). #1—*With Honors*. #2—*The Crow*. #3—*Naked in New York*. #4—*Bitter Moon*. #5—*When a Man Loves a Woman*.

**755. NEW CITY—CINEMA 6**—(634-5100). #1—*Four Weddings and a Funeral*. #2—*When a Man Loves a Woman*. #3—*Crooklyn*. #4—*No Escape*. #5—*3 Ninjas Kick Back*. #6—*Clean Slate*; *D2: The Mighty Ducks*.

**756. NEW CITY—UA CINEMA 304**—(634-8200). #1—*The Crow*. #2—Through 5/19: *With Honors*. Beg. 5/20: *Maverick*.

**757. NYACK—CINEMA EAST**—(358-6631). *Like Water for Chocolate*.

**759. PEARL RIVER—CENTRAL**—(735-2530). #1—*3 Ninjas Kick Back*. #2—*With Honors*.

**760. PEARL RIVER—PEARL RIVER**—(735-6500). *The Crow*.

**761. SPRING VALLEY—MARKET PLACE MALL**—(426-1600). #1—*Crooklyn*. #2—*Four Weddings and a Funeral*. #3—*Clean Slate*. #4—*Sirens*. #5—*3 Ninjas Kick Back*. #6—*No Escape*. #7—Through 5/19: *The Favor*. Beg. 5/20: *Even Cowgirls Get the Blues*. #8—*Threesome*. #9—*Bad Girls*. #10—Through 5/19: *Serial Mom*. Beg. 5/20: *Maverick*. #11—Through 5/19: *Naked Gun 33 1/3*. Beg. 5/20: *Maverick*.

**762. SPRING VALLEY—CINEMA 59**—(425-1428). #1—*Philadelphia*. #2—*The Piano*.

**764. LAFAYETTE**—(357-6030). *When a Man Loves a Woman*.

## CONNECTICUT

AREA CODE 203

### Fairfield County

**798. BETHEL—BETHEL CINEMA**—(778-2100). #1—*Four Weddings and a Funeral*. #2—*Sirens*; *The Scent of Green Papaya*.

**799. BRIDGEPORT—SHOWCASE CINEMAS**—(339-7171). #1—*Crooklyn*. #2—*When a Man Loves a Woman*. #3—*3 Ninjas Kick Back*. #4—*Clean Slate*. #5—*With Honors*. #6—*You So Crazy*. #7—*Bad Girls*. #8—*Major League 2*. #9—*D2: The Mighty Ducks*. #10—*Serial Mom*. #11—*The Inkwell*; *Threesome*.

**800. BROOKFIELD**—(775-0070). #1—*The Paper*. #2—*Crooklyn*.

**801. DANBURY—CROWN CINE**—(743-2200). #1—*With Honors*. #2—*When a Man Loves a Woman*. #3—*Being Human*.

**802. DANBURY—CROWN CINEMA**—(748-2923). #1—*Bitter Moon*. #2—*3 Ninjas Kick Back*.

**803. DANBURY—CROWN PALACE**—(748-7496). #1—*No Escape*. #2—*Clean Slate*. #3—*The Crow*.

**804. DARIEN—PLAYHOUSE**—(655-7655). #1—Through 5/19: *With Honors*. Beg. 5/20: *Maverick*. #2—*Four Weddings and a Funeral*.

**806. FAIRFIELD—COMMUNITY**—(255-6555). #1—*Belle Epoque*. #2—*Four Weddings and a Funeral*.

**807. FAIRFIELD—BULLARD SQUARE**—(339-7151). #1—*The Crow*. #2—*Being Human*. #3—*Naked in New York*. #4—*No Escape*. #5—*PCU*. #6—*Reality Bites*. #7—*The Paper*; *Monkey Trouble*. #8—*Schindler's List*; *Philadelphia*.

**808. GREENWICH—CINEMA**—(869-6030). #1—*The Paper*. #2—*Crooklyn*.

**809. GREENWICH—CROWN PLAZA**—(869-4030). #1—*With Honors*. #2—*Bitter Moon*. #3—*Belle Epoque*.

**810. NEW CANAAN—HOYT PLAYHOUSE**—(966-0600). #1—*Four Weddings and a Funeral*. #2—*When a Man Loves a Woman*.

**811. NORWALK—CINEMA**—(838-4504). #1—*You So Crazy*. #2—*Crooklyn*.

**815. STAMFORD—CROWN AVON**—(324-9205). #1—*The Crow*. #2—*No Escape*.

**816. STAMFORD—CROWN CINEMA**—(324-3100). #1—*When a Man Loves a Woman*. #2—*Clean Slate*. #3—*Four Weddings and a Funeral*.

**817. STAMFORD—CROWN RIDGEWAY**—(323-5000). #1—*Being Human*. #2—*3 Ninjas Kick Back*.

**818. STRATFORD—STRATFORD SQUARE**—(377-9406). #1—*Ace Ventura: Pet Detective*. #2—*In the Name of the*



## MOVIES

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### NEW JERSEY

#### AREA CODE 201

##### Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—When a Man Loves a Woman. #2—With Honors. #3—3 Ninjas Kick Back. #4—No Escape. #5—Clean Slate; The Crow.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—With Honors. #2—3 Ninjas Kick Back. #3—No Escape. #4—Four Weddings and a Funeral. #5—Bad Girls. #6—You So Crazy. #7—The Inkwell. #8—Clean Slate. #9—Crooklyn. #10—The Crow; When a Man Loves a Woman.
- 903. JERSEY CITY—HUDSON MALL CINEMAS**—(434-1414). #1—The Crow. #2—Crooklyn. #3—3 Ninjas Kick Back. #4—The Inkwell.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—With Honors. #2—Four Weddings and a Funeral. #3—When a Man Loves a Woman. #4—3 Ninjas Kick Back. #5—Bad Girls; Naked Gun 33 1/3. #6—Threesome. #7—The Favor; Being Human.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—The Inkwell. #2—The Crow. #3—No Escape. #4—Crooklyn. #5—You So Crazy. #6—Clean Slate.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—Belle Epoque. #2—No Escape. #3—The Favor; "24th International Tournee of Animation."
- 907. WEST NEW YORK—MAYFAIR**—(865-2010). #1—No Escape; Serial Mom. #2—Bad Girls. #3—You So Crazy.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—You So Crazy. #2—No Escape. #3—Serial Mom. #4—Bad Girls; PCU.

##### Essex County

- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—The Crow. #2—3 Ninjas Kick Back.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—When a Man Loves a Woman. #2—Naked in New York. #3—Being Human; With Honors. #4—D2: The Mighty Ducks; Philadelphia. #5—Sirens; Thumbelina.
- 913. EAST HANOVER—EAST HANOVER 12**—(515-1160). #1—With Honors. #2—The Crow. #3—Clean Slate. #4—No Escape. #5—Crooklyn. #6—Being Human. #7—Four Weddings and a Funeral. #8—When a Man Loves a Woman. #9—The Paper. #10—Sirens; 3 Ninjas Kick Back.
- 915. LIVINGSTON—COLONY**—(992-1646). #1—3 Ninjas Kick Back. #2—When a Man Loves a Woman. Beg. 5/20: Maverick. #3—Four Weddings and a Funeral; With Honors.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—Four Weddings and a Funeral. #2—When a Man Loves a Woman.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—The Crow. #2—Crooklyn. #3—Belle Epoque; Clean Slate.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—You So Crazy. #2—No Escape. #3—The Inkwell.
- 919. NEWARK—ALL-JERSEY MULTIPLEX**—(817-8100). #1—Crooklyn. #2—When a Man Loves a Woman. #3—The Crow. #4—3 Ninjas Kick Back. #5—Serial Mom. #6—No Escape. #7—You So Crazy. #8—The Inkwell. #9—Beethoven's 2nd; Surviving the Game.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—Four Weddings and a Funeral. #2—Trading Mom. #3—3 Ninjas Kick Back.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—3 Ninjas Kick Back. #2—With Honors. #3—When a Man Loves a Woman.

#### AREA CODE 908

##### Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). When a Man Loves a Woman.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Crooklyn. #2—Clean Slate.
- 932. ELIZABETH—ELMORA**—(352-3483). The Paper; D2: The Mighty Ducks.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—Crooklyn. #2—The Inkwell. #3—You So Crazy. #4—The Crow; Serial Mom. #5—3 Ninjas Kick Back; No Escape.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—Four Weddings and a Funeral. #2—When a Man Loves a Woman. #3—The Crow. #4—With Honors. #5—3 Ninjas Kick Back.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Naked in New York.
- 936. UNION—UNION**—(686-4373). #1—With Honors. #2—The Crow.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—Four Weddings and a Funeral. #2—3 Ninjas Kick Back. #3—Through 5/19: The Favor. Beg. 5/20: Even Cowgirls Get the Blues.
- 938. WESTFIELD—TWIN**—(654-4720). #1—When a Man Loves a Woman. #2—Backbeat; Monkey Trouble.

#### AREA CODE 201

##### Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—The Paper. #2—Schindler's List. #3—Clean Slate. #4—The Crow. #5—3 Ninjas Kick Back.
- 951. CLOSTER—CLOSTER**—(768-8800). When a Man Loves a Woman.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—The Crow. #2—Four Weddings and a Funeral. #3—When a Man Loves a Woman. #4—With Honors; Clean Slate.
- 953. EMERSON—QUAD**—(261-1000). #1—The Crow. #2—Clean Slate. #3—The Paper. #4—Crooklyn; Monkey Trouble.
- 959. PARAMUS—CINEMA 35**—(845-5070). Naked Gun 33 1/3.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—Schindler's List. #2—Being Human. #3—Clean Slate. #4—Four Weddings and a Funeral. #5—With Honors. #6—Threesome. #7—3 Ninjas Kick Back. #8—No Escape. #9—Bitter Moon. #10—When a Man Loves a Woman.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—The Crow. #2—The Paper. #3—Crooklyn.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0153). #1—Four Weddings and a Funeral. #2—Sirens.
- 965. RIDGEFIELD—PARK 12**—(440-6661). #1—Clean Slate. #2—With Honors. #3—No Escape. #4—The Crow. #5—The Inkwell; You So Crazy. #6—Crooklyn. #7—When a Man Loves a Woman. #8—Four Weddings and a Funeral. #9—Bitter Moon. #10—The Favor; Being Human. #11—3 Ninjas Kick Back; Trading Mom; Bad Girls.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—The Favor. #2—Belle Epoque.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—No Escape. #2—Clean Slate. #3—Schindler's List. #4—Bitter Moon.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—Monkey Trouble; PCU; Philadelphia. #2—Thumbelina; Bad Girls; In the Name of the Father. #3—Naked Gun 33 1/3; Sirens.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Crooklyn. #2—Four Weddings and a Funeral. #3—With Honors. #4—Belle Epoque.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—Four Weddings and a Funeral. #2—When a Man Loves a Woman. #3—Naked in New York.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—3 Ninjas Kick Back. #2—With Honors. #3—Through 5/19: Backbeat. Beg. 5/20: Maverick. #4—Through 5/19: The Favor. Beg. 5/20: Maverick.



# BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule review refers to the issue of *New York* in which David Denby's or John Powers's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.
NR:	No rating given by MPAA.

## NEW FILMS

★ New films recommended by *New York's* critic.

**BABYFEVER**—(1 hr. 50 min.; 1994) A group of women at a baby shower engage in honest girl talk. The focus is on Gena (Victoria Foyt), an uncertain romantic torn between two men. With Matt Salinger and Eric Roberts. Dir. by Henry Jaglom. R. 14, 86, 522

**BACKBEAT**—(1 hr. 40 min.; 1994) A pleasant but rather vacuous movie about the life of Stu Sutcliffe, the early member of the Beatles who withdrew and then died at the age of 22 of a brain hemorrhage. In Hamburg in the early sixties, soulful Stu (Stephen Dorff), John Lennon's art-school pal, is a member of the Beatles, hanging on for the girls and the fun, but his heart isn't in it. John wants him in the group, but Stu wants to paint, and he falls in love with a German photographer and Hamburg aesthete, Astrid Kirchherr (Sheryl Lee), who pulls him away. As *BackBeat* tells it, Astrid is a kind of prescient earth mother who not only loves Stu but senses that the Beatles have to race into the future without him to encounter their greatness. The movie, directed by Iain Softley and written by Softley, Michael Thomas, and Stephen Ward, has the slightly dismal feeling of a late-night bull session (Brian Epstein really created the Beatles. No, Astrid did it). As Stu, pretty little Stephen Dorff (an American) suffers nicely from headaches, and Sheryl Lee (another one) smiles a great deal with womanly wisdom and manages to give Astrid a thin glaze of European cultivation. Ian Hart, the Liverpoolian who plays Lennon, is the best thing in the movie. Fast, witty, saturnine, this voluble young lout has an edge of ambition and aggression that makes him different. Much of the movie is relaxed and joshing, in the early rambunctious style of the Beatles themselves. Yet the higher spirituality of the Stu-John relationship escapes us. (4/25/94) R. 3, 24, 64, 303, 503, 515, 516, 521, 621, 938, 972

**BAD GIRLS**—(1 hr. 33 min.; 1994) A Western with four heroines—and the kind of thing Andy Warhol might have done 25 years ago with \$50,000 and a few "superstars" summoned from Max's Kansas City (with maybe a gorgeous blond boy or two thrown in). The movie would have been languidly, deliberately absurd—entertaining low camp with lots of skin. But Jonathan Kaplan's *Bad Girls*, shot in the wide-horizons style of Sergio Leone, is nothing if not serious,

and skin is something hinted at but not shown. This is a solemn feminist Western about honor. The four women—Madeleine Stowe, Andie MacDowell, Mary Stuart Masterson, and Drew Barrymore—all ride, shoot, and tumble, and though we can see the stuntpersons filling in here and there, and the occasional faked or trick-edited sequence, we're meant to take all of it straight. Forced into prostitution, the four women run away from a whorehouse/saloon and remain loyal to one another, riding tall in the saddle like any other group of Western outlaws. The strongest and toughest of them, Madeleine Stowe, is also vulnerable to men, and Stowe, falling in and out of love, gives the defiant performance that she now gives better than anyone—husky voice, flamelike strength, and a gun pointed straight at your heart. The filmmakers should have started with Stowe in a gun belt and thrown everything else out. (5/9/94) R. 48, 160, 200, 219, 319, 406, 530, 761, 799, 818, 902, 904, 907, 908, 913, 965, 969

**BEING HUMAN**—(1 hr. 58 min.; 1994) Reviewed in this issue. PG-13. 10, 18, 26, 33, 59, 85, 200, 219, 301, 312, 406, 503, 505, 527, 625, 634, 706, 801, 807, 817, 820, 904, 912, 913, 961, 965

**BELLE EPOQUE**—(1 hr. 48 min.; 1993) In Spanish with English subtitles. A handsome soldier, after deserting his regiment, takes refuge in the remote country house of an artist with four fetching daughters. Directed by Fernando Trueba. With Penelope Cruz, Jorge Sanz, Maribel Verdú, and Fernando Fernán Gómez. R. 11, 42, 81, 206, 310, 523, 534, 700, 703, 806, 809, 906, 917, 966, 970

**BHAI ON THE BEACH**—(1 hr. 40 min.; 1994) A day trip to Blackpool, England's Coney Island, provides an occasion for three generations of Indian women to candidly share their outlooks on life. Directed by Gurinder Chadha. NR. 1

**BITTER MOON**—(2 hr. 15 min.; 1994) Queasy and mesmerizing, Roman Polanski's new movie is a romantic potboiler so sublimely misconceived that it has become a small triumph of camp. Nigel and Fiona are a prim English couple who get involved with a French sexpot, Mimi (Emmanuelle Seigner), and her wheelchair-bound husband Oscar (hammy Peter Coyote), a failed American novelist. Oscar insists on telling Nigel the story of his affair with Mimi from their first meeting, through various sexual crescendos (latex, urine), to the moment when their love curdles. Polanski wrings countless laughs from the head-on collision of clichés. Hugh Grant and Kristin Scott-Thomson play Nigel and Fiona as standard-issue movie Brits—proper and repressed, but innately kinky. Mimi is a male fantasy of the Parisienne, while Oscar dominates the movie with his baleful chortle and endless supply of overheated metaphors. Polanski captures the awful arc of the innumerable love affairs that begin in shared ecstasy and wind up in ritualized games of domination; he marinates these scenes in a palpably dank sense of sin and disgust. Consciously or not, Polanski's become depressingly like Oscar, a jaded, bullying storyteller who manages to make male-female relationships look even worse than they actually are. (Powers, 3/28/94) R. 15, 54, 200, 316, 523, 524, 533, 616, 702, 709, 753, 802, 809, 961, 965, 967

★ **THE BLUE KITE**—(2 hr. 18 min.; 1993) In Mandarin with English subtitles. In this elegant new movie, the great Chinese director Tian Zhuangzhuang offers a semi-autobiographical portrait of life in Beijing from 1953 to 1967. It's a story of decent comrades betrayed by a roller-coaster revolution that's forever changing direction. Urged to make constructive criticisms of the party, loyal Communists are sent to labor camp when they do. Ordered to service party leaders, pretty young women soldiers are jailed as "counterrevolutionaries" when they refuse. Having devoted their

lives to Mao's teaching, honest bureaucrats are suddenly denounced by Red Guards, who beat them senseless. We've seen no mainland Chinese film more openly hostile to the Communists than this one, whose politics have gotten the film banned in the People's Republic and its producers threatened with prosecution. But the best reason to see this picture is not its dissident panache, but its precise observing of one family's life, as seen through the eyes of a troubling-making boy named Tietou. (Powers, 4/11/94) NR. 15

**CLEAN SLATE**—(1 hr. 46 min.; 1994) Comedian Dana Carvey is a forgetful detective; the lovely Valeria Golino, his damsel in distress. Dir. by Mick Jackson. PG-13. 13, 19, 26, 31, 52, 65, 89, 152, 155, 158, 160, 210, 214, 216, 219, 222, 300, 301, 305, 308, 312, 316, 319, 406, 505, 512, 517, 523, 524, 529, 530, 603, 606, 608, 610, 615, 616, 621, 625, 632, 634, 635, 706, 709, 714, 718, 721, 722, 724, 755, 761, 799, 803, 816, 820, 900, 902, 905, 913, 917, 931, 950, 952, 953, 961, 965, 967

**CRONOS**—(1 hr. 32 min.; 1994) In English and Spanish with English subtitles. First-time director Guillermo del Toro gives a Latin American take on the vampire legend in his story about a Mexican antiques dealer who discovers the secret to immortality. NR. 3

**CROOKLYN**—(1 hr. 55 min.; 1994) There are many reasons to be disappointed in Spike Lee's semi-autobiographical portrait of family life in Brooklyn during the seventies—but one of the main ones is that the two central characters never become grand enough. Woody (Delroy Lindo), the father, an unsuccessful jazz musician, is a dignified but self-absorbed man. Terrifically reassuring with his five children, Woody nevertheless brings no money into the house, and he casts an unfair burden onto his wife. Is he a good musician who's been overlooked or a narcissist deluded about his own talent? Spike Lee's actual father, Bill Lee, is also a jazz musician, and working with autobiographical material may have inhibited him (as well as his sister, Joie, and brother Cinqué, who worked on the screenplay). Woody's wife, Carolyn (Alfre Woodard), teaches school and takes care of the five children. Alfre Woodard has a few soft moments in which she's very lovely, but the screenplay doesn't give her enough to work with, and she's not particularly convincing as a workhorse mom. Most of the film is a celebration of Brooklyn as it once was, or as Spike Lee dreams it once was. Playing on the street, the kids enjoy a rowdy but innocent neighborhood life. Despite the vociferous activity of many characters, the movie has a tentative, almost unformulated quality, perhaps because the Lees were torn between trying to tell the truth and trying to create a workable fiction. The last third of movie is devoted to Woody and Carolyn's 10-year-old daughter Troy (Zelda Harris), who begins to feel an identification with her overburdened mother, but that's the kind of material—the growth of sensibility and character—that Lee's pinwheel-vignette style can't handle. (5/16/94) PG-13. 13, 19, 31, 53, 68, 80, 91, 152, 158, 160, 203, 208, 210, 211, 213, 218, 220, 222, 300, 301, 308, 311, 315, 317, 318, 402, 500, 504, 505, 506, 507, 510, 512, 514, 517, 522, 529, 530, 600, 606, 608, 610, 617, 618, 621, 625, 625, 634, 706, 721, 723, 724, 755, 761, 799, 800, 808, 811, 902, 903, 905, 913, 917, 919, 931, 933, 953, 962, 965, 970

**THE CROW**—(1 hr. 40 min.; 1994) Reviewed in this issue. R. 2, 10, 19, 24, 34, 36, 53, 66, 85, 91, 152, 155, 158, 160, 204, 208, 210, 211, 213, 216, 218, 220, 222, 300, 303, 304, 305, 306, 315, 317, 319, 402, 406, 502, 503, 505, 506, 509, 510, 514, 514, 516, 517, 517, 529, 530, 603, 606, 608, 610, 616, 621, 625, 625, 634, 634, 639, 706, 708, 721, 722, 724, 753, 756, 760, 803, 807, 815, 821, 900, 902, 903, 911, 913, 917, 919, 933, 934, 936, 950, 952, 953, 962, 965



## MOVIES

**DREAM LOVER**—(1 hr. 43 min.; 1994) The dream gal of a recently divorced man turns into his biggest nightmare. With James Spader and Madchen Amick. Directed by Nicholas Kazan. R. 8, 45

**D2: THE MIGHTY DUCKS**—(1 hr. 47 min.; 1994) Emilio Estevez and his Pee Wee hockey team head to L.A. Directed by Sam Weisman. PG. 158, 522, 601, 606, 755, 799, 912, 932

**EVEN COWGIRLS GET THE BLUES**—(1 hr. 41 min.; 1994) In director Gus Van Sant's long-awaited adaptation of Tom Robbins's counterculture classic, Uma Thurman stars as Sissy Hankshaw, a feisty hitchhiker with oversized thumbs. Soundtrack by k.d. lang and Ben Mink. R. 3, 20, 63, 85, 219, 303, 305, 312, 406, 514, 516, 527, 625, 761, 937

★ **THE FAVOR**—(1 hr. 37 min.; 1994) In this casual little sex comedy, Elizabeth McGovern plays a woman whose intelligence and sense of freedom determine her choices in life. In other words, she is a normal grown-up—a rare phenomenon in today's infantile movies. McGovern plays a gallery owner in Portland with a boyish lover (Brad Pitt) and a serious interest in other men. She's distressed by her life, and amused by her own distress. Consciousness—what a concept! Written by Sara Parriott and Josann McGibbon, the movie was directed by Donald Petrie (*Mystic Pizza*), who seems to be genuinely fond of women (which makes him a rare bird, too). Friendship between two women is the motor of the plot. A wife and mother played by Harley Jane Kozak, vaguely dissatisfied with her husband (Bill Pullman), commits adultery in her head with her old boyfriend. She sends her best friend (McGovern) off to Denver to look up the guy (Ken Wahl). The plot is all screwball twists and misunderstandings, but what keeps it moving is a sense of the shifting irritations and intimacies of women's friendships. (5/16/94) R. 67, 303, 512, 515, 521, 523, 714, 761, 906, 937, 965, 966, 972

★ **FOUR WEDDINGS AND A FUNERAL**—(1 hr. 58 min.; 1994) This British romantic comedy has become an American phenomenon—possibly one of the most successful British imports ever—and obviously Hugh Grant has a lot to do with it. Exceptionally good-looking in a smooth, hairless, almost nubile way (more deer than goat), he's appealing to women because he's so clearly nonthreatening. The movie is about a group of friends, vaguely situated in London, who go from one wedding to the next, each of them hoping to meet the right partner among the other guests and get married. Director Mike Newell and the writer, Richard Curtis, show us virtually nothing of the group but their attendance at weddings. An odd existence, of course. And what an unlikely group they are: Stupid, amicable Tom (James Fleet) and his elegant sister Fiona (Kristin Scott Thomas), society swells of uncountable wealth, apparently spend all their time with near-impoorished intellectuals (like Hugh Grant's Charlie) and shopgirls. But here's the surprise: The movie has a genuine good spirit, a democratic appreciation of erotic possibilities in unlikely situations. The only problem is Andie MacDowell, a smashing, ruthless American adventuress who becomes Charlie's paramour. MacDowell plays the role sincerely and flatly. When Grant looks at her as if she were his dream woman, we don't understand him. With Simon Callow as the leader of the rebels. (5/2/94) R. 10, 18, 62, 79, 156, 200, 301, 312, 316, 402, 501, 505, 506, 512, 513, 514, 517, 523, 533, 606, 608, 616, 618, 619, 625, 632, 700, 702, 703, 706, 707, 721, 724, 755, 761, 798, 804, 806, 810, 816, 819, 902, 904, 913, 915, 916, 920, 934, 937, 952, 961, 964, 965, 970, 971

**GERMINAL**—(2 hr. 38 min.; 1994) In French with English subtitles. An epic film version of Emile Zola's novel on nineteenth-century mining conditions is directed by Claude Berri and stars Gérard Depardieu as a coal miner. NR. 55

**HIGH LONESOME: THE HISTORY OF BLUEGRASS MUSIC**—(1 hr. 35 min.; 1994) Director Rachel Liebling gives a comprehensive look at this American music born in the Appalachian Mountains through portraits of Bill Monroe and other pioneers of the genre, as well as the young musicians who carry on the tradition today. NR. 47

**THE HOUSE OF THE SPIRITS**—(2 hr. 12 min.; 1994) Set in that eerie limbo known as "international cinema," Billie August's new film turns Isabel Allende's sprawling multigenerational South American saga into a strangely benumbed epic about magic, rebellion, and

overwhelming passion. Haven't producers learned yet how clueless it is to put Northern American actors in Latino parts? Vanessa Redgrave and Armin Mueller-Stahl beget Meryl Streep, who marries Jeremy Irons and begets Winona Ryder—who chirps her lines like a cheerleader discussing Rollerblades. By the time Antonio Banderas turns up as her lover, you can only laugh: With his olive skin, black hair, and thick Spanish accent, the poor guy seems to have stumbled into the wrong movie. While Allende's novel features all the Technicolor flourishes of magical realism, August's cinematic style is achingly Scandinavian: literal, linear, restrained. There's too much blue to his palette. Most of the actors have reason to be blue. Irons is a bizarre choice for the part of a fiery Latino patriarch, and his co-stars fare little better: Ryder walks around looking lost, and Glenn Close seems terribly oppressed—she obviously senses the movie's in trouble. Streep is unexpectedly subdued as an otherworldly woman whose head is boiling with visions. (Powers, 4/11/94) R. 3, 19, 43, 51, 67

**IN CUSTODY**—(2 hr. 3 min.; 1994) Ismail Merchant of the Merchant Ivory team directs the story of an obscure Indian professor of Hindi assigned to write an article about a great Urdu poet whose life is now in decline. PG. 55

★ **IN THE NAME OF THE FATHER**—(2 hr. 6 min.; 1993) The most engrossing movie about the mess in Northern Ireland since Marcel Ophüls's *A Sense of Loss* two decades ago. It's based on the autobiography of Gerry Conlon, a scrappy Belfast punk who, along with his father and several others, was wrongly convicted of the 1974 pub bombings that killed five people in the English town of Guildford. Such a story could easily have become another message-laden pachyderm. Luckily, it was made by Jim Sheridan (*My Left Foot*), a bighearted Irish writer-director whose movies have the rough-hewn directness of a great Irish bar band. He gets a full-throttle performance from Daniel Day-Lewis, who captures Conlon's contradictions in all their sloppy extremity. It's only at the film's end that you realize how everything about Conlon has become different—he's gone from a slouching bit of riffraff who scoffed at the word "honesty" to an upright, well-spoken activist whose ill-starred life has taught him to cherish the truth. Every frame surges with righteous fury at the double-dealing bigotry of the English police and the Draconian terms of Britain's Prevention of Terrorism Act, which allows them to detain suspects for a week without filing charges or letting them see a lawyer. Still, Sheridan's no bomb-thrower. He carefully distances himself from the IRA, suggesting that—in a movie filled with false fathers—Gerry's timid, principled, nonviolent da, Giuseppe, is a far better model of manhood. (Powers, 1/17/94) R. 6, 59, 621, 623, 633, 818, 969

**THE INKWELL**—(1 hr. 52 min.; 1994) In 1976, a mixed-up black teenager (Larenz Tate) gets a two-week reprieve from daily life while visiting a black community on Martha's Vineyard. Directed by Matty Rich. R. 11, 19, 36, 152, 158, 160, 211, 213, 218, 222, 306, 318, 510, 529, 530, 608, 721, 722, 799, 902, 903, 905, 918, 919, 933, 965

**KIKA**—(1 hr. 55 min.; 1994) In Spanish with English subtitles. In his latest wacky look at life, Spanish director Pedro Almodóvar introduces a new heroine, Kika, a wide-eyed beautician who's about to learn a thing or two about the modern world. NC-17. 3, 81

★ **LIKE WATER FOR CHOCOLATE**—(1 hr. 53 min.; 1992) A lovely Mexican fantasy, based on Laura Esquivel's celebrated novel. Nothing in this golden dream of cooking and sex completely makes sense, but everything in it shines. In this female-centered world, the men are seen for their erotic possibilities, and cooking becomes the magic and mystery of life—at once witchcraft, aphrodisiac, and food. The director, Alfonso Arau, plays at filmmaking, plays at everything, yet the movie has surprising force. (4/5/93) R. 11, 43, 311, 522, 524, 527, 606, 619, 636, 757

**MAVERICK**—(2 hr. 5 min.; 1994) Mel Gibson, Jodie Foster, and James Garner are playing for keeps in a high-stakes poker game. Directed by Richard Donner. PG. 33, 60, 155, 217, 219, 300, 305, 308, 311, 319, 402, 406, 507, 517, 528, 610, 625, 625, 708, 723, 724, 724, 756, 761, 761, 804, 915, 972, 972

**NAKED GUN 3 1/3: THE FINAL INSULT**—(1 hr. 23 min.; 1994) More deadpan humor from Leslie Nielsen, Priscilla Presley, O.J. Simpson, George Kennedy, and the gang. Peter Segal directs the third installment of this

popular spoof series. PG-13. 512, 517, 530, 606, 625, 761, 904, 959, 969

**NAKED IN NEW YORK**—(1 hr. 31 min.; 1994) Dan Algrant's casual notebook-movie about a Harvard boy who comes down to New York and tries to make it as a playwright mixes beginner's charm with trivial narcissism, and I'm afraid narcissism wins. There's too much meaningless angst and fatally too much of Eric Stoltz (as the hero), who puts spaces between his words like a bad Method actor from 1955. But Algrant gets good, self-parodying performances from Tony Curtis, as a still-avid theatrical producer, and Kathleen Turner, as a tempestuous soap-opera star. With Ralph Macchio, and cameos by many famous people. (5/9/94) R. 10, 19, 61, 206, 310, 522, 634, 638, 709, 753, 807, 820, 912, 935, 971

**NO ESCAPE**—(2 hrs. 5 min.; 1994) In the year 2022, punishment means banishment to a remote and dangerous prison colony. John Robbins (Ray Liotta), a marine captain unfairly accused, isn't about to let that happen to him. R. 11, 18, 24, 33, 52, 67, 85, 152, 155, 158, 160, 210, 214, 217, 219, 300, 301, 305, 306, 308, 315, 319, 406, 502, 503, 505, 507, 517, 522, 529, 530, 601, 606, 608, 610, 625, 634, 635, 706, 708, 714, 721, 723, 724, 755, 761, 803, 807, 815, 900, 902, 905, 906, 907, 908, 913, 918, 919, 933, 961, 965, 967

**THE PAPER**—(1 hr. 52 min.; 1994) Set during a single day at the imaginary New York *Sun*, Ron Howard's new comedy is all about the adrenaline rush of putting out a crass, populist tabloid. Michael Keaton stars as a metro editor who's being pulled apart by all the demands upon him. His voluminous pregnant wife (Marisa Tomei) wants him to take a less-demanding job with the snooty *Sentinel* (an obvious stand-in for the *Times*). At work, he's fighting with a managing editor (Glenn Close) who claims the *Sun* can't afford to delay its press runs just so his troops can discover the truth—if tomorrow's headlines are unfair, they'll just fix things the day after. The movie's never drabber than when it tries to make its two-dimensional characters stop to smell three-dimensional flowers. Howard's good heart makes this movie less savage than it should be, and the last half-hour goes all gooey and sentimental—even about journalistic ethics. Such obvious decency should cheer up those pundits who fret that the piranha tabloids have wholly devoured our national conscience. (Powers, 3/21/94) R. 6, 9, 20, 59, 68, 87, 206, 219, 307, 316, 406, 503, 504, 524, 533, 608, 616, 625, 800, 807, 808, 913, 932, 950, 953, 962

★ **PHILADELPHIA**—(2 hr. 1 min.; 1993) A successful young lawyer (Tom Hanks), dying of AIDS and convinced that his white-shoe Philadelphia firm fired him because he was gay and ill, hires a crass, homophobic ambulance chaser (Denzel Washington) to represent him in a damage suit. Much of Jonathan Demme's movie (the script is by Ron Nyswaner) is no more than sympathetic, intelligent, and shrewd. The filmmakers attempt to reverse a few clichés, giving us a black who is not the victim but the dispenser of prejudice, and a sympathetic-looking female lawyer (Mary Steenburgen) who represents the villainous firm and who smilingly subjects Hanks to a ruthless cross-examination. Yet despite these attempts to avoid TV-movie p.c., Demme and Nyswaner have got themselves caught up in a conventional and didactic structure. In doing so, Demme is not above using the pathos of Hanks's condition to drive home his points. (1/3/94) PG-13. 38, 307, 601, 613, 716, 762, 807, 912, 969

★ **THE PIANO**—(2 hr. 1 min.; 1993) Jane Campion's startling sexual drama ignores most of the rules of classical narrative and heads straight for the center of the story, which is about the sexual will of a strange, and strangely free, Victorian woman. Ada (Holly Hunter), a mute Scottish woman purchased as a wife and transported, sometime in the middle of the nineteenth century, to colonial New Zealand, gets deposited on a vast gray beach with her little daughter and her piano. Her husband-to-be (Sam Neill) leaves the piano behind, but an Englishman gone native named Baines (Harvey Keitel) hauls it into the interior and begins a game of seduction. Ada can win the piano back, one key at a time, if she allows him to do "certain things" to her. It is Ada, however, who is in control, and Baines, naked, who begs for love. Harvey Keitel, now over 50, is thickly muscled through the chest and shoulders with a rounded gut that makes him not just another well-built actor but a humanly heroic sexual figure. Perhaps only a woman would now photo-



graph a man this way, and when Hunter, with round breasts and rump, joins him in bed, the sensuality is overpowering. (11/22/93) R. 59

**RED ROCK WEST**—(1 hr. 38 min.; 1994) Director John Dahl's "cowboy noir" features mistaken identities, drifters, and hired killers in America's heartland. With Nicolas Cage, Dennis Hopper, and Lara Flynn Boyle. NR. 81

**SANKOFA**—(2 hrs. 5 min.; 1994) While on location in Ghana, an African-American model (Oyafunmike Ogunlano) has a visionary experience that leaves her with a greater understanding of the devastation and humiliation her ancestors suffered because of slavery. An independent work from Ethiopian filmmaker Haile Gerima. NR. 20

★ **SCHINDLER'S LIST**—(3 hr. 5 min.; 1993) Steven Spielberg wants to get it all in, the entire catastrophe of the Polish Jews, and you can feel the obsessional fury in his work, the anguish, the grief passing over into revolt. Working in black-and-white (the Polish-born Janusz Kaminski did the cinematography), Spielberg has given the material the rushed, spasmodic, almost inadvertent look of newsreel footage. Under the Nazi occupation of Poland, people are dying everywhere, and the resistance of at least one German, the Catholic Oskar Schindler, seems like a miracle. Spielberg shot the material in the city of Kraków, re-creating the last days of the ghetto there and the efforts of the war profiteer Schindler (Liam Neeson) to hold back his workers—his Jews—from the inferno. At the same time, Spielberg chronicles the random killing of Jews and the systematic deportations to Auschwitz. This 185-minute epic has been made in a style of austere realism—flat, angry, and hardheaded—that is utterly unlike anything Spielberg has attempted before. The direction is marvelously clean and though every scene is suffused with tragic emotion, nothing is lingered over. Spielberg the box-office champ has made the most demanding and emotionally overpowering American movie in years. (12/13/93) R. 13, 19, 25, 59, 59, 83, 214, 217, 504, 509, 512, 523, 524, 533, 608, 610, 615, 617, 621, 702, 807, 808, 930, 932, 961, 967

**THE SECRET RAPTURE**—(1 hr. 36 min.; 1994) A father dies leaving his two adult daughters (Juliet Stevenson and Penelope Wilton) in charge of a country estate and his needy second wife (Joanne Whalley-Kilmer). Directed by Howard Davies. R. 11

**SERIAL MOM**—(1 hr. 33 min.; 1994) In director John Waters's off-kilter parody of the perfect suburban family, Mom (Kathleen Turner) adds serial killing to her repertoire. R. 11, 18, 33, 44, 67, 85, 160, 210, 219, 300, 301, 305, 308, 314, 319, 321, 406, 502, 503, 505, 506, 514, 516, 517, 517, 530, 600, 606, 608, 610, 613, 619, 621, 625, 634, 708, 723, 761, 799, 803, 902, 904, 908, 911, 919, 920, 933, 972

**SIRENS**—(1 hr. 36 min.; 1994) John Duigan directs a biography of the controversial Australian artist Norman Lindsay. With Sam Neill, Hugh Grant, and Tara Fitzgerald. NR. 3, 26, 46, 63, 500, 520, 522, 533, 709, 719, 756, 761, 798, 809, 906, 912, 913, 964, 969

**THE SNAPPER**—(1 hr. 30 min.; 1993) The pleasant life of Dessie Curley (Colm Meaney) and his large, noisy Irish family is disrupted by the unexpected pregnancy of his 20-year-old daughter (Tina Kellegher). With Ruth McCabe. R. 38, 49

**SUNDAY'S CHILDREN**—(2 hrs.; 1993) Set in Sweden in the late twenties, this memoir written by Ingmar Bergman and directed by his son Daniel portrays the relationship between a young boy and his emotionally distant father. NR. Followed by *A Little Routine* (7 min.; 1994), an animated film about the bedtime rituals of fathers and daughters. 1

**SURVIVING THE GAME**—(1 hr. 34 min.; 1994) In the Pacific Northwest, five men hunt for human quarry, but—inevitably—predators become prey. With Rutger Hauer, Ice-T, F. Murray Abraham, Gary Bussey, and Charles S. Dutton. Directed by Ernest Dickerson. R. 33, 160, 213, 530, 907, 919

★ **A TALE OF WINTER**—(1 hr. 54 min.; 1994) In French with English subtitles. Eric Rohmer's new movie tells a lovely, lucid story about betting everything on a romantic long shot. Charlotte Verly plays Felicie, a single mother who keeps flitting between two men: Loic (Herve Furic), a kindly but dry librarian, and self-satisfied Maxence (Michel Voletti), a seal-sleek businessman who owns the string of beauty parlors where she works. She's unable to commit herself to either because she's still desperately in love with her daughter's father, Charles (Frederic Van Dren Driessche), a sum-

mer love who disappeared from her life when she accidentally gave him the wrong address five years earlier. Hopelessly indecisive and petulantly attached to her vanished lover, Felicie seems out of control for the opening hour. But then Rohmer works the trick he does better than any other living filmmaker: He neatly shifts our perspective, casting his heroine's seeming capriciousness in a hopeful new light. (Powers, 4/4/94) NR. 81

**THAT'S ENTERTAINMENT! III**—(1 hr. 55 min.; 1994) A compilation of song and dance, behind-the-scenes footage, and outtakes from the MGM archive. With Gene Kelly, June Allyson, Cyd Charisse, Lena Horne, Howard Keel, Ann Miller, Debbie Reynolds, Mickey Rooney, and Esther Williams; directed by Bud Friedgen and Michael J. Sheridan. G. 41

★ **THIRTY TWO SHORT FILMS ABOUT GLENN GOULD**—(1 hr. 34 min.; 1994) A Canadian homage to the great eccentric pianist among modern piano virtuosos, Glenn Gould, starring Colm Feore, who tries, by turns, to be whimsical, imperious, and remote. After retiring, Gould became one of the most publicly communicative recluses in the history of art. He was there; he wasn't there. François Girard, who directed the film (and wrote it with Don McKellar), takes an open-ended, even quizzical attitude toward Gould. In tune with its subject, the movie is also shy, nervous, and haughty, a kaleidoscopic, mildly avant-gardist enterprise that mixes styles and points of view. There are acted-out sections featuring Feore in solipsistic glory; a variety of diversissements; some actual, newly filmed interviews with Gould's acquaintances or fellow musicians. There is much Bach, Beethoven, and Schoenberg on the soundtrack in dazzling performance. Does the movie add up? No, it doesn't, but then Gould didn't either. (4/25/94) NR. 81

**3 NINJAS KICK BACK**—(1 hr. 39 min.; 1994) This time the rough-and-tumble trio (Max Elliot Slade, Sean Fox, and Evan Bonifant) finds adventure in Japan. Directed by Charles T. Kanganis. PG. 10, 18, 33, 60, 67, 85, 152, 155, 158, 200, 204, 206, 211, 214, 217, 218, 222, 300, 303, 304, 305, 315, 319, 402, 406, 504, 505, 512, 516, 517, 600, 610, 618, 621, 635, 706, 709, 714, 723, 724, 755, 761, 799, 802, 817, 822, 900, 902, 903, 904, 911, 913, 915, 919, 920, 922, 933, 934, 937, 950, 961, 965, 972

**THREESOME**—(1 hr. 35 min.; 1994) An appalling movie about two men and one woman who share a college dorm room. The story depends on sexual ambiguity, homosexual feelings unacknowledged or half acknowledged—and suddenly, just when a mood is developing and something interesting might happen, the writer-director, Andrew Fleming, has a character announce what he's feeling: *Now I'm attracted to . . .* Heaven forbid someone in a sixplex should be puzzled for even an instant! Fleming's timidity has been rewarded with a disaster. He attempts to play with "advanced" ideas about the pleasures of companionship (the movie is an homage to *Jules et Jim*), but he does it TV-sitcom style, converting the actors into clowns: Stephen Baldwin, in a turned-around cap, bares his big teeth and big rump and looks like a talking mule; Lara Flynn Boyle has an orgasm on a library table; and so on. (5/2/94) R. 19, 67, 200, 219, 305, 314, 316, 319, 406, 505, 506, 509, 512, 514, 601, 606, 608, 625, 706, 723, 761, 799, 904, 904, 906, 907, 908, 936, 966

**THUMBELINA**—(1 hr. 25 min.; 1994) An animated version of Hans Christian Andersen's fairy-tale classic about a tiny girl born to normal-size parents. With the voices of Carol Channing, Charo, and Gilbert Gottfried. G. 33, 310, 321, 402, 502, 504, 509, 521, 522, 606, 809, 819, 900, 907, 912, 970, 971

**TRADING MOM**—(1 hr. 22 min.; 1994) Mom (Sissy Spacek), struggling with nineties motherhood, is finding it hard to work, parent, and be a friend to her kids. When her three children (Anna Chlumsky, Aaron Michael Metchik, Asher Metchik) practice a spell that makes her vanish and visit the Mommy Market to find a new model, they realize they had a pretty good deal going with the old mom. Directed by Tia Breilis. PG. 8, 33, 60, 87, 503, 514, 904, 965

**WHEN A MAN LOVES A WOMAN**—(2 hrs. 6 min.; 1994) At first, we think that ebullient Meg Ryan is just being a little more giddy than usual. Only after a while do we realize that her Alice, a San Francisco school administrator, wife, and mother, is a lush. This movie, written by Ronald Bass (*Rain Man*) and Al Franken (of *Saturday Night Live*) and directed by Luis Mandoki

(*White Palace*), has a measured step-by-step meticulousness. There's nothing obviously wrong with Alice that would account for her condition—the movie avoids easy explanations and also many of the obvious scenes of its genre while offering its stars an unusual chance for sustained characterization. Of its kind, the movie is first-rate. But it suffers terribly from the limits that American culture now places on the treatment of such subjects. After a striking beginning, *When a Man Loves a Woman* turns into a pushy therapeutic exercise featuring endless talk, a drab *mise en scène*, a moral atmosphere of dogged and literal-minded persistence. With Andy Garcia as Alice's terrific husband, who is severely criticized for the unspeakable sin of trying to take care of his wife. (5/9/94) R. 40, 55, 300, 305, 319, 406, 517, 610, 625, 904, 913, 915, 952, 965

**WIDOW'S PEAK**—(1 hr. 41 min.; 1994) Reviewed in this issue. PG. 50

**WITH HONORS**—(1 hr. 43 min.; 1994) An unexpected friendship with a taciturn homeless man prods four Ivy League students to take a good look at their lives. With Joe Pesci, Brendan Fraser, Moira Kelly, Patrick Dempsey, and Josh Hamilton. Directed by Alek Keshishian. PG-13. 8, 33, 62, 67, 152, 160, 200, 204, 214, 217, 219, 300, 301, 307, 314, 316, 317, 319, 406, 505, 506, 513, 520, 522, 524, 526, 533, 603, 606, 608, 610, 615, 619, 625, 632, 700, 703, 706, 708, 714, 721, 723, 724, 753, 756, 764, 809, 819, 820, 900, 902, 904, 912, 913, 915, 922, 934, 936, 952, 965, 972

**THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAL**—(3 hr.; 1993) In English and German with English subtitles. No documentary could have a more riveting anti-hero. When Leni Riefenstahl was 23, she became transfixed by a movie poster and looked up its lead actor, Luis Trenker, boldly saying that she wanted to be his co-star in his next picture. And she was. One of her great fans was Adolf Hitler, who asked her to direct *Triumph of the Will*, a myth-drenched propaganda film set at the annual Nazi Party Congress in 1934, and *Olympia*, a dazzling documentary about the 1936 Berlin Olympics. Invariably termed the two greatest films ever made by a woman, these pictures established her unsurpassed eye for iconic imagery and cinematic rhythm but also her larger blindness. Riefenstahl always had the moral horizon of a mole, and she was shaken but not shattered by her postwar notoriety. *Wonderful, Horrible*'s true drama lies in this lucid, amazingly well preserved woman's trying to carve herself a positive niche in history even as filmmaker Ray Müller seeks to make her confront her past as a Nazi pom-pom girl. (Powers, 3/28/94) NR. 1

**YOU SO CRAZY**—(1 hr. 26 min.; 1994) In this controversial concert film (finally released sans rating from the MPAA), Martin Lawrence gives his version of life in the nineties. NR. 20, 24, 36, 36, 66, 89, 152, 158, 160, 208, 210, 211, 213, 218, 222, 306, 315, 510, 512, 529, 530, 606, 608, 706, 721, 753, 799, 800, 902, 903, 905, 933, 962, 965

## REVIVALS

**DUCK SOUP**—(1 hr. 10 min.; 1933) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 9

**THE MANCHURIAN CANDIDATE**—(2 hrs. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. 9

**PEPE LE MOKO**—(1 hr. 26 min.; 1937) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. 9

**THE WRONG MAN**—(1 hr. 45 min.; 1956) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 9



# THEATER

## LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

### BROADWAY

#### Now Playing

**ANGELS IN AMERICA: Millennium Approaches**—The first part of Tony Kushner's two-part drama deals with a gay couple, a Mormon couple, and McCarthyite lawyer Roy Cohn as they contend with sexual, political, and religious issues; winner of four Tony awards, including Best Play; directed by George C. Wolfe. Featured in the cast are F. Murray Abraham, Cynthia Nixon, Kathleen Chalfant, David Marshall Grant, Joe Mantello, Ellen McLaughlin, Stephen Spinella, and Jeffrey Wright. The second part, **Perestroika**, completes the stories begun in the first, with the same cast. Tuesday, Friday at 8 p.m.; Wednesday, Saturday at 2 p.m.; *Millennium Approaches*; Wednesday, Thursday, Saturday at 8 p.m.; Sunday at 3 p.m.; *Perestroika*; \$10 (for rear of the balcony) to \$65. A few low-priced tickets available at box office on day of performance. Opened: 5/4/93 and 11/23/93, respectively. **Walter Kerr Theatre**, 219 West 48th Street (239-6200). Each 3 hrs. 30 mins. ●IRLS

**BEAUTY AND THE BEAST**—A new musical based on the Disney movie of the same name, about a young Frenchwoman named Belle who encounters the Beast, a prince trapped in a spell placed on him by an evil enchantress; score by Alan Menken; lyrics by Howard Ashman and Tim Rice; book by Linda Woolverton; choreography by Matt West; direction by Robert Jess Roth. Featured in the cast are Susan Egan, Terrence Mann, Tom Bosley, Burke Moses, Gary Beach, Beth Fowler, Eleanor Glocker, Heath Lamberts, Stacey Ann Logan, Brian Press, and Kenny Raskin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$20 to \$65. **Palace Theatre**, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 30 mins. IRLS

**THE BEST LITTLE WHOREHOUSE GOES PUBLIC**—A musical comedy inspired by the true story of when the IRS took over a Nevada brothel that owed taxes; by Larry L. King and Peter Masterson; music and lyrics by Carol Hall; choreography by Tommy Tune and Jeff Calhoun; costumes by Bob Mackie; directed by Masterson and Tune. Featured in the cast are Dee Hoty, Scott Holmes, Ronn Carroll, Kevin Cooney, Jim Davis, David Doty, and Gina Torres. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$65. **Lunt-Fontanne Theatre**, 46th Street, west of Broadway (307-4100). 2 hrs. 20 mins. IRLS

**BLOOD BROTHERS**—Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomson. Featured in the cast are David Cassidy, Petula Clark, Shaun Cassidy, Adrian Zmed, Regina O'Malley, Philip Lehl, Robin Haynes, Shauna

Hicks, Ivar Brogger, Nick Cokas, Sam Samuelson, John Schiappa, Anne Torsiglieri, Kerry Butler, John Soroka, and Susan Tilson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. Opened: 4/25/93. **Music Box Theatre**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. ●IRLS

**BROKEN GLASS**—A drama by Arthur Miller, set in 1938 Brooklyn, about a woman who fights against a crippling ailment while her husband deals with his long-hidden shame; directed by John Tillingier. Featured in the cast are Ron Rifkin, Amy Irving, David Duke, Frances Conroy, Lauren Klein, and George N. Martin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to 50. **Booth Theatre**, 222 West 45th Street (239-6200). 1 hr. 45 mins. No intermission. IRLS

**CAROUSEL**—A revival of the 1945 Rodgers & Hammerstein musical, based on the play *Liliom*, by Ferenc Molnar, about a carnival barker whose romance leads to violence and finally redemption; directed by Nicholas Hytner; choreography by Sir Kenneth MacMillan. Bob Crowley's sets are gleamingly stylized by a skillful eye and hand. Featured in the cast are Jennifer Alexander, Kate Buddeke, Michael Hayden, Byron Jennings, Eddie Korbich, Audra Ann McDonald, Sally Murphy, Jon Marshall Sharp, Fisher Stevens, Shirley Verrett. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/28; \$55, \$65. **Vivian Beaumont Theatre**, 150 West 65th Street (239-6200). 2 hrs. 55 mins. IRLS

**CATS**—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$37.50 to \$65. Opened: 10/7/82. **Winter Garden Theatre**, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●IRLS

**CRAZY FOR YOU**—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Karen Ziemba star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiring candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Ockrent. With John Hillner, Kay McClelland, Bruce Adler, Carleton Carpenter, Jane Connell, Beth Leavel. Monday through Saturday at 8 p.m. (except Thursday); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$65. Opened: 2/19/92. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. ●IRLS

**DAMN YANKEES**—A revival of the 1956 Tony-award-winning musical comedy, about a baseball fan who sells his soul to the Devil in order for his favorite team to win. Based on Douglass Wallop's novel *The Year the Yankees Lost the Pennant*; book by George Abbott and Wallop; music and lyrics by Richard Adler and Jerry Ross; directed by Jack O'Brien; choreographed by Rob Marshall. O'Brien has deftly updated the book, and his visual touches are as quotably witty as his additions to the dialogue. Featured in the cast are Bebe Neuwirth, Victor Garber, Jarrod Emick, Scott Wise, Linda Stephens, and Dick Latessa. Tuesday

through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Wednesday at 2 p.m.; \$25 to \$65. **Marquis Theatre**, 1535 Broadway, at 45th Street (307-4100). 2 hrs. 40 mins. IRLS

**GREASE!**—A new production of the 1972 musical about a group of high-school seniors in 1959; book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Featured in the cast are Rosie O'Donnell, Ricky Paull Goldin, Susan Wood, Sam Harris, Marcia Lewis, and Billy Porter. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. **Eugene O'Neill Theatre**, 230 West 49th Street (239-6200). 2 hrs. 30 mins. IRLS

**GUYS AND DOLLS**—Martin Vidnovic, Kim Crosby, Jennifer Allen, and Jamie Farr star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography soars, bounces, and slides to new heights of musical-comedy dancing. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. Opened: 4/14/92. **Martin Beck Theatre**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. ●IRLS

**AN INSPECTOR CALLS**—A Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and their involvement in the suicide of a young girl; directed by Stephen Daldry. Things unfurl in the manner of an intelligent and effective thriller against the background. Featured in the cast are Kenneth Cranham, Rosemary Harris, Philip Bosco, Marcus D'Amico, Jane Adams, Aden Gillett. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$45 to \$55. **Royale Theatre**, 242 West 45th Street (239-6200). 1 hr. 50 mins. No intermission. IRLS

**JACKIE MASON: POLITICALLY INCORRECT**—A one-man show written and performed by Mason, who comments on political and social issues in the nineties. Mason's jokes are new-minted, bold, aglitter like a knife thrower's blades. Monday through Saturday at 8 p.m.; \$42.50 to \$47.50. **John Golden Theatre**, 252 West 45th Street (239-6200). 2 hrs. IRLS

**JOSEPH AND THE AMAZING TECHNICOLOR DREAM-COAT**—Andrew Lloyd Webber and Tim Rice's musical retelling of the biblical story of Joseph and his eleven brothers, with a 50-member children's choir; directed by Steven Pimlott. Featured in the cast are Michael Damian, Kelli Rabke, Robert Torti, and Clifford David. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 1 p.m. and 5:30 p.m.; through 5/29; \$25 to \$65. **Minskoff Theatre**, 200 West 45th Street (307-4100). 2 hrs. IRLS

**KISS OF THE SPIDER WOMAN**—The 1993 winner of seven Tony awards, including Best Musical; by Terrence McNally, based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—whose perspectives on life are very different; music by John Kander; lyrics by Fred Ebb; direction by Harold Prince. Featured in the cast are Chita Rivera, Jeff Hyslop, and Brian Mitchell. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$35 to \$65. Opened: 5/3/93. **Broadhurst Theatre**, 235 West 44th Street (239-6200). 2 hrs. 30 mins. ●IRLS

**LAUGHTER ON THE 23RD FLOOR**—A comedy by Neil Simon about a group of New York comedy writers in the early days of live television; directed by Jerry Zaks. Featured in the cast are Nathan Lane, Randy



Graff, Mark Linn-Baker, Lewis J. Stadlen, John Slatery, Ron Orbach, J. K. Simmons, Stephen Mailer, Bitzy Schram. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$32.50 to \$50. Opened: 11/22/93. **Richard Rodgers Theatre**, 226 West 46th Street (307-4100). 2 hrs. 25 mins. **IRLS**

**LES MISERABLES**—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Donn Cook, Andrea McArdle, Robert Cuccioli, Sarah Uriarte, Craig Rubano, Jennifer Lee Andrews, Drew Eshelman, Diana Rogers, and Ron Bohmer. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$15 (for rear mezzanine) to \$65. Opened: 3/12/87. **Imperial Theatre**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. **●●IRLS**

**MEDEA**—Euripides' tragedy, in which a rejected woman exacts a ferocious and barbaric revenge; translated by Alistair Elliot; directed by Jonathan Kent. Featured in the cast are Diana Rigg, Tim Woodward, Jane Lowe, Nuala Willis, Janet Henfrey, John Southworth, John Turner, and Dan Mullane. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 6/26; \$37.50 to \$50. **Longacre Theatre**, 220 West 48th Street (239-6200). 1 hr. 30 mins. No intermission. **IRLS**

**MISS SAIGON**—Herman Sebek, Rona Figueroa, Eric Kunze star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Keith Byron Kirk, Yancey Arias, Tami Tappan, Emy Baysic. Monday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; \$15 (for the rear of the rear mezzanine) to \$65. Opened: 4/11/91. **Broadway Theatre**, 1681 Broadway, at 53rd Street (239-6200). 2 hrs. 45 mins. **●●IRLS**

**PASSION**—A new musical, based on the 1869 Italian novel *Fosca*, by Igino Tarchetti, about a woman's unrequited love for a handsome young army captain; music and lyrics by Stephen Sondheim; book and direction by James Lapine. Featured in the cast are Donna Murphy, Jere Shea, Marin Mazzie, Gregg Edelman, Tom Aldredge, Linda Balgord, Cris Groenendaal, William Parry, Matthew Porretta, Francis Ruivivar, George Dvorsky, Juliet Lambert, Marcus Olson, John Leslie Wolfe, Gibby Brand, Colleen Fitzpatrick. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$40 to \$65. **Plymouth Theatre**, 236 West 45th Street (239-6200). 1 hr. 50 mins. No intermission. **IRLS**

**THE PHANTOM OF THE OPERA**—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Jeff Keller) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Tracy Shayne, Ciarán Sheehan, George Lee Andrews, Richard Warren Pugh, Elena Jeanne Batman, Leila Martin, Frederic Herings, Tener Brown. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 (for rear of the rear mezzanine) to \$65. Opened: 1/26/88. **Majestic Theatre**, 247 West 44th Street (239-6200). 2 hrs. 30 min. **●●IRLS**

**PICNIC**—William Inge's 1953 Pulitzer Prize-winning drama about a drifter who changes the lives of five women in a small Kansas town; directed by Scott Ellis; sets by Tony Walton; costumes by William Ivey Long; original music by Louis Rosen. The play speaks just as strongly to the time of its revival. Featured in the cast are Larry Bryggman, Kyle Chandler, Tate Donovan, Angela Goethals, W. Aaron Harpold, Polly Holiday, Ashley Judd, Charlotte Maier, Debra Monk, Audrie Neenan, and Anne Pitoniak. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 5/29; \$47.50. **Roundabout Theatre**, 1530 Broadway, at 45th Street (869-8400). 1 hr. 45 mins. No intermission. **IRLS**

**SALLY MARR . . . AND HER ESCORTS**—A comedy starring Joan Rivers about the life of the first female comic, who toiled as a door-to-door vacuum-cleaner saleswoman, teacher of strippers, and mother of stand-up comic Lenny Bruce; co-written by Rivers, Erin Sanders, and Lonny Price; directed by Price. With Jonathan Brody, Ken Nagy, Valerie Wright. Wednesday, Friday, and Saturday at 2 p.m. and 8 p.m.; Thursday at 8 p.m.; Sunday at 3 p.m.; \$37.50 to \$50. **Helen Hayes Theatre**, 240 West 44th Street (307-4100). 2 hrs. **IRLS**

**SHE LOVES ME**—A revival of the 1963 Tony-award-winning musical based on the Hungarian play *Parfumerie* (also the basis of two films, *The Shop Around the Corner* and *In the Good Old Summertime*), by Miklos Laszlo, about the romantic entanglements of a squabbling salesclerk and her manager; book by Joe Masteroff; music by Jerry Bock; lyrics by Sheldon Harnick; directed by Scott Ellis; choreography by Robert Marshall; settings by Tony Walton; musical direction by David Loud. The creators have fashioned the perfect intimate musical that leaves one pleasurably gasping for breath, and for more. Featured in the cast are Boyd Gaines, Diane Fratantoni, Sally Mayes, Howard McGillin, Jonathan Freeman, Lee Wilkof, Louis Zorich, and Danny Cistone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$65. Opened: 10/7/93. **Brooks Atkinson Theatre**, 256 West 47th Street (307-4100). 2 hrs. 50 mins. **IRLS**

**THE SISTERS ROSENWEIG**—Wendy Wasserstein's most accomplished play to date. Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. Directed by Daniel Sullivan. Featured in the cast are Michael Learned, Linda Lavin, Tony Roberts, Joanne Camp, Tom Hewitt, Amy Ryan, Brian F. O'Byrne, and John Cunningham. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$50. Opened: 3/18/93. **Ethel Barrymore Theatre**, 243 West 47th Street (239-6200). 2 hrs. 40 mins. **●IRLS**

**TOMMY**—A musical written and composed by Pete Townshend, based on the 1969 recording of the same name by The Who, about a withdrawn young boy who becomes a Pinball Wizard; 1993 winner of five Tony awards; adapted by Townshend and director Des McAnuff. Featured in the cast are Anthony Barile, Michael Cerveris, Laura Dean, Jonathan Dokuchitz, Cheryl Freeman, Paul Kandel, and Buddy Smith. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$20 to \$65. Opened: 4/22/93. **St. James Theatre**, 246 West 44th Street (239-6200). 2 hrs. **●IRLS**

**TWILIGHT: LOS ANGELES, 1992**—A one-woman show, written and performed by Anna Deavere Smith, about the L.A. riots; directed by George C. Wolfe. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; no matinee 5/22; through 8/7; \$25 to \$47.50. A New York Shakespeare Festival production at the **Cort Theatre**, 138 West 48th Street (239-6200). 2 hrs. 30 mins. **IRLS**

## OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

### Previews

**DON JUAN IN HELL**—A concert reading from George Bernard Shaw's *Man and Superman*; directed by Harris Yulin. With Edward Asner, René Auberjonois, Dianne Wiest, and Yulin. 5/19 through 5/21 at 8 p.m.; also 5/21 at 3 p.m.; \$16. **Symphony Space**, 2537 Broadway, at 96th Street (864-5400).

**MYSTERICAL BLINDNESS (And Other Southern Tragedies That Have Plagued My Life Thus Far)**—A musical comedy by Leslie Jordan about his attempt to distance himself from the South by taking his talents to Hollywood; music and lyrics by Joe Patrick Ward; directed by Carolyn Barry. Previews now prior to a 5/19 opening. Tuesday through Thursday, Saturday at 8 p.m.; Friday at 7 p.m.; Saturday and Sunday at 3 p.m.; previews \$18, \$21, \$30, \$35 thereafter. **Playhouse on Vandam**, 15 Vandam Street, between Sixth Avenue and Varick Street (691-1555).

**IN-BETWEENS**—A comedy/drama by Bryan Goluboff about what happens to a hooker, an ex-convict, and his transvestite stepbrother when a menacing friend from the past intrudes; directed by Kevin Conway. Featured in the cast are Mark Dendy, Carol Kane, Bruno Kirby, D. B. Sweeney. Previews now prior to a 5/19 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; previews \$29.50; \$37.50 thereafter. **Westside Theatre**, 407 West 43rd Street (307-4100).

**subURbia**—A dramatic comedy by Eric Bogosian about a group of 20-year-olds who hang out in front of the 7-Eleven; directed by Robert Falls. Featured in the cast are Firdous E. Bamji, Tim Guinee, Josh Hamilton, Wendy Hoopes, Zak Orth, Martha Plimpton, Babette Renee Props, Samia Shoabi, and Steve Zahn. Previews now prior to a 5/22 opening (at 7:30 p.m.). Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$37.50. **Mitzi E. Newhouse Theater**, 150 West 65th Street (239-6200). **IRLS**

## Now Playing

**ALL IN THE TIMING**—Six snappy one-acters by David Ives that are idiosyncratic, perky, quirky, and astringent—the laughter is steady and has an educated ring; directed by Jason McConnell Buzas. With Nancy Opel, Robert Stanton, Michael Countryman, Wendy Lawless, Ted Neustadt. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35, \$37.50. **John Houseman Theatre**, 450 West 42nd Street (239-6200).

**AMPHIGOREY: A MUSICAL**—A musical revue written and adapted by Edward Gorey, featuring dance and music from ragtime to barbershop quartets; music by Peter Golub; directed and choreographed by Daniel Levans. With Mark Baker, Allison DeSalvo, Ken Jennings, Kathleen Mahony-Bennett, Kevin McDermott, Jennifer Naimo, Richard Parent, Dale Sandish, Joyce Sozen, Clare Stollak. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 5/22; \$30. **Perry Street Theatre**, 31 Perry Street, between Seventh Avenue South and West 4th Street (777-7474).

**THE AUTOBIOGRAPHY OF AIKEN FICTION**—A drama by Kate Moira Ryan about two girls on a road trip searching for meaning in a junk-food world; directed by Adrienne Weiss. With Drew Barr, Julie Dretzin, Jennifer Dundas, Sylvia Gassell, Cristine McMurdo-Wallis. Tuesday-Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$20. **Samuel Beckett Theatre**, 410 West 42nd Street (279-4200).

**THE BALL**—A musical by Michael Alasá and Bronwen Jones, inspired by the fashion balls made famous in the film *Paris Is Burning*. With Sidney Myer, Kathryn Cornell, Kimberly Greene, Jerilyn Jeffers, Lisa McMamee-Johnson, Jill Kekligian, James F. Murphy, Monilewa Okan, Joseph Perry, Brockton Pierce, Richard Skipper, Glenys Vargas, Kimberli Wahmann. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/26; \$20. **DUO Theater**, 62 East 4th Street, between Second Avenue and Bowery (598-4320).

**BLOWN SIDWAYS THROUGH LIFE**—Claudia Shear's one-woman show about her 65-job search, from whorehouse to penthouse, for the perfect position; directed by Christopher Ashley. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; \$32.50, \$35. **Cherry Lane Theatre**, 38 Commerce Street (989-2020).

**BLUE MAN GROUP: TUBES**—Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 5 p.m.; \$25, 40. Opened: 11/17/91. **Astor Place Theater**, 434 Lafayette Street (254-4370). **●●**

**BOYS DON'T WEAR LIPSTICK**—A one-person show, written and performed by Brian Belovitch, about his journey through gender transformation; directed by Keith Greer. Opens 5/23. Monday and Tuesday at 8 p.m.; through 6/28; \$15. **Charles Ludlam Theatre**, One Sheridan Square (677-5389).

**BRING IN THE MORNING**—A musical that celebrates adolescence, with a score that ranges from reggae and rap to gospel and pop; by Gary William Friedman and



# THEATER

Herb Schapiro; directed by Bertin Rowser. With Yassmin Alers, Roy Chicas, Imelda de Los-Reyes, Sean Grant, Inaya Jafa'n, Yvette Lawrence, Nicole Leach, Shannon Peters, Raquel Polite, Steven X. Ward, Kevin R. Wright. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 1 p.m. and 5 p.m.; \$15 to \$45. **Variety Arts Theatre**, 110 Third Avenue, at 14th Street (239-6200).

**THE BROTHERS KARAMAZOV**—Dostoevski's drama, adapted and directed by David Fishelson, about three brothers who have been separated since childhood, and the mystery of who killed their father. Generally Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/3; \$25. In repertory with *Iphigenia in Aulis*. A Jean Cocteau Repertory production at the **Bouwerie Lane Theatre**, 330 Bowery, at Bond/2nd Streets (677-0060).

**CHARMER**—A black comedy, written and directed by John Clancy, about power, male-bonding, and corruption. With Tim Corcoran, David Mogentale, Curtiss I. Cook, Rob Renz. Wednesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; through 5/28; \$15. **29th Street Repertory Theatre**, 212 West 29th Street (465-0575).

**CHRISTINA ALBERTA'S FATHER**—A musical by Polly Pen based on the 1925 H. G. Wells novel about two adventurers in England; directed by Andre Ernotte. With Henry Stram, Maria Schaffel, Alma Cuervo, Tina Johnson, Andy Taylor, Marceline Hugot, Jan Neuberger, John Lathan, Richard Holmes, Don Mayo. Tuesday through Saturday at 8 p.m.; Sunday at 3 and 7:30 p.m.; \$25. **Vineyard Theatre**, 108 East 15th Street (353-3874).

**CUTE BOYS IN THEIR UNDERPANTS FIGHT THE EVIL TROLLS**—A comedy, written and directed by Robert Coles, about a phony theatrical agency that lures aspiring actors. Opens 5/21. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$15. A Vortex Theater Company production at the **Sanford Meisner Theatre**, 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

**FAMILY SECRETS**—A one-woman comedy with Sherry Glaser, who plays everyone from a grandmother who finds love at 80 to a bratty teenager and her pregnant sister; co-written and directed by Greg Howells. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35, \$37.50. **Westside Theatre**, downstairs, 407 West 43rd Street (307-4100).

**THE FANTASTICKS**—The longest-running show on or off Broadway (now in its 35th year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 7 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

**FOREVER PLAID**—A musical comedy, written and directed by Stuart Ross, tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With David Benoit, Richard Coombs, Drew Frady, and Jeffrey Korn. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; \$35 to \$37.50. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●●

**FOUR DOGS AND A BONE**—A satire, written and directed by John Patrick Shanley, on moviemaking and the power plays between a producer, screenwriter, and seasoned actress, and aspiring starlet. With Reg Rogers, Ann Magnuson, Arabella Field, Grant Shaud. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9:30 p.m.; Sunday at 3 p.m. and 7 p.m.; \$29.50, \$37.50. A Manhattan Theatre Club production at the **Lucille Lortel Theatre**, 121 Christopher Street (239-6200). **IRLS**

**THE GIG**—A staged concert of Douglas J. Cohen's musical about six amateur jazz musicians who land an engagement at a Catskill resort; directed by Victoria Bussert. Opens 5/17. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 6/5; \$27. A Manhattan Theatre Club Stage II production at **City Center**, 131 West 55th Street (581-1212). **IRLS**

**GOING SOUTH and LONG DAY'S JOURNEY INTO NIGHT**—Two works in repertory. The first is a gospel musical

by Van Dirk Fisher. Thursday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m. The second is Eugene O'Neill's drama. Wednesday, Friday, and Saturday at 8 p.m.; through 6/19; \$20 each. **Riant Theatre**, 161 Hudson Street, fourth floor (925-8353).

**HIDE YOUR LOVE AWAY: The Ballad of Brian Epstein**—A drama by Kevin Scott about the man who helped make the Beatles a success; directed by Leonard Foglia. With Amy Hohn, Sarah Long, Albert Macklin, Stephen Singer, Justin Theroux. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$28. The Eclectic Theatre Company and Liverpool Production Company production at **The Actor's Playhouse**, 100 Seventh Avenue South (691-6226).

**THE HYACINTH MACAW**—A sequel by Mac Wellman to his *A Murder of Crows*, which continues the story of a young girl who escapes life by following meteorological prophecy; directed by Marcus Stern. With Yusef Bulos, Bob Kirsh, Steve Mellor, Melissa Smith, Francie Swift. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 6/5; \$15. **Primary Stages**, 354 West 45th Street (333-7471).

**KINDERTRANSPORT**—Diane Samuels's drama in which a young German Jewish girl is separated from her parents and brought to England to escape the war; directed by Abigail Morris. Featured in the cast are Michael Gaston, Dana Ivey, Jane Kaczmarek, Patricia Kilgarriff, Mary Mara, and Alanna Ubach. Opens 5/17. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 6/30; \$40. A Manhattan Theatre Club Stage I production at **City Center**, 131 West 55th Street (581-1212). **IRLS**

**THE LEGACY**—A musical that follows the history of the African-American gospel tradition; by Gordon Nelson, adapted and directed by Elmo Terry-Morgan. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 5/22; \$20. **National Black Theatre**, 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

**LIAR, LIAR**—A one-woman show with Dael Orlander-smith, who portrays nine different characters whose feelings go beyond class, race, and social status; directed by Syd Sidner. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 5/21; \$15. **Manhattan Class Company**, 120 West 28th Street (727-7765).

**MARATHON 1994**—A festival of one-acts. Series B: Edward Allan Baker's *Rosemary With Ginger*, directed by Ron Stetson; John Guare's *New York Actor*, directed by Jerry Zaks; Regina Taylor's *Mudtracks*, directed by Woodie King Jr.; Jacquelyn Reingold's *Dear Kenneth Blake*, directed by Brian Mertes; and Marsha Norman's *Lunch With Lyn*, directed by George de la Peña. Wednesday through Sunday at 7:30 p.m.; Sunday at 3 p.m.; through 5/29; series continues through 6/12; \$25. **Ensemble Studio Theatre**, 549 West 52nd Street (247-3405).

**THE MEDIUM**—A drama, conceived and directed by Anne Bogart, based on the life and writings of media critic and philosopher Marshall McLuhan. With J. Ed Araiza, Will Bond, Ellen Lauren, Kelly Mauer, Tom Nells. Opens 5/16. Tuesday through Saturday at 8 p.m.; Sunday at 3 and 7 p.m.; \$22, \$25. **New York Theatre Workshop**, 79 East 4th Street (302-6989).

**MILK AND HONEY**—A revival of the Broadway musical by Jerry Herman about an older man and a young widow who meet on the way to Israel, featuring the songs "Shalom," "Chin Up Ladies," and "Hymn to Hymie"; directed by Richard Sabellico. Featured in the cast are Chevi Colton, Ron Holgate, Jeanne Lehman, James Barbour, Joanne Bogart, Norman Golden, Avi Hoffman, Irma Rogers, Lauree Taradash, and Lori Wilner. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; also 5/21 at 2 p.m.; no performance 5/17; \$30. **American Jewish Theatre**, 307 West 26th Street (633-9797).

**MOE'S LUCKY SEVEN**—A dramatic comedy by Marlane Meyer about a barroom romance during a dockworkers' strike, and the forces that unite and divide men and women; directed by Roberta Levitow. With Sean San Jose Blackman, Ismael "East" Carlo, Rick Dean, Lanny Flaherty, Steve Harris, Mark Margolis, Jodi Markell, Jefferson Mays, Bruce McCarty, Deirdre O'Connell, Barry Sherman, Phyllis Sommerville. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$30.

**Playwrights Horizons**, 416 West 42nd Street (279-4200).

**MOONSHOT AND COSMOS**—Two one-acts by Lanford Wilson about the power of the past: In one, a working-class man faces the police for his crime of passion; in the other, a successful novelist confronts secrets from her childhood in a routine interview. Directed by Marshall W. Mason. With Judith Ivey and John Dossett. Tuesday through Friday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$28 to \$35. **Circle Repertory Theatre**, 99 Seventh Avenue South, at West 4th Street (239-6200).

**MORT SAHL'S AMERICA**—A one-man show about the political and social power structure in American life. Monday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$25, \$30. **Theatre Four**, 424 West 55th Street (239-6200).

**MOVELAND**—A one-person show with Everett Quinton, who portrays legendary divas from the silver screen; directed by Eureka. Wednesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; \$25. **Ridiculous Theatrical Company**, One Sheridan Square, at West 4th Street (691-2271).

**MY LIFE AS A CHRISTIAN**—An autobiographical one-man show, written and performed by Jaffe Cohen, about growing up Jewish and gay; directed by Michael Zam. Opens 5/18. Wednesday through Friday at 8 p.m.; Saturday at 7 and 9 p.m.; Sunday at 6 and 8 p.m.; \$22.50. **Courtyard Theatre**, 39 Grove Street (779-8447).

**NUNSENSE**—Dan Goggin's entertaining musical comedy, now in its ninth year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. With Dody Goodman. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3; \$35, \$37.50. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

**PERFECT CRIME**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Manzi, J. A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; \$30. Opened: 4/5/87. **Duffy Theatre**, 1553 Broadway, at 46th Street (695-3401). ●●

**QUEEN CHRISTINA**—August Strindberg's drama about Sweden's scandalous seventeenth-century royal; directed by A. M. Raychel. Saturday at 2 p.m.; Sunday at 5 p.m.; through 6/26; \$16. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

**REPERTORIO ESPAÑOL**—May performances: Gabriel García Marquez's *Innocent Eréndira*, directed by Jorge Ali Triana; Gloria González's *Coffee With Milk*, directed by René Buch; *And the Carnival Erupted!*, conceived and directed by Jorge Ali Triana; Federico García Lorca's *Blood Wedding*; J. Sanchez Rio's *The Charcoal That Was Ember*; Roberto Cossa's *The Italian Grandmother*; Dolores Prida's *Botanica*, directed by Manuel Martín Jr.; Diana Raznovich's *The Sexy Star of the Soap Opera*, directed by Buch; and Alonso Pizarro's *I Won the Lottery*; \$20. These Spanish-language performances are varied during the month; simultaneous English translation at some shows. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

**RICKY JAY & HIS 52 ASSISTANTS**—A one-man show by Ricky Jay, who mixes sleight of hand with poetry and a pack of playing cards; directed by David Mamer. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 5/28; \$40. **Second Stage Theatre**, 2162 Broadway, at 76th Street (239-6200).

**SANCHO AND DON**—A modern-day comedy/drama with mime on the adventures of Don Quixote and Sancho Panza, by Sigfrido Aguilar, Jim Calder, and Andy Tiensten. Thursday through Saturday at 8 p.m.; Sunday at 3; \$18. **Intar**, 420 West 42nd Street (695-6134).

**THE SEAGULL**—A new adaptation of Chekhov's comedy, set in 1940s Hollywood; directed by A. M. Raychel. Wednesday, Thursday, and Saturday at 8 p.m.; Sunday at 2 p.m.; through 6/26; \$16. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

**SHAKER HEIGHTS**—Quincy Long's comedy about what happens when a brother's rule of celibacy cramps the



style of his sister in their home near a golf course; directed by Neil Pepe. With Robert Bella, Felicity Huffman, Jordan Lage, Mary McCann, Ray Anthony Thomas, Todd Weeks. Tuesday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 6/5; \$28; on 5/25 at 9 p.m. only, \$10. **Atlantic Theater Company**, 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

**STOMP**—A musical performance piece in which buckets, brooms, and trash-can lids are used to create percussive sounds; directed by Luke Cresswell and Steve McNicholas. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10:45 p.m.; Sunday at 3 p.m. and 7 p.m.; \$22.50 to \$35. **Orpheum**, 126 Second Avenue, between 7th and 8th Streets (307-4100).

**SWEET DADDY AND AMAZING GRACE**—A gospel musical-comedy, written and directed by Clyde Wayne MacMillian, about a Harlem minister who falls under the influence of voodoo. With Christopher M. H. Wilkerson, El' Meria Rose, Peaches Mann. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 4 p.m.; \$25; \$30 at door. An American Showcase Theatre production at **Theatre East**, 211 East 60th Street (807-4118).

**THREE TALL WOMEN**—A Pulitzer Prize-winning drama by Edward Albee about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. Myra Carter negotiates the terrain from Alzheimer's to zippiness with roguishly sportive ease. With Marian Seldes, Jordan Baker, Carter, Michael Rhodes. Tuesday through Saturday at 8 p.m.; Wednesday at 2:30 p.m.; Saturday and Sunday at 3 p.m.; \$35 to \$40. **Promenade Theatre**, 2162 Broadway, at 76th Street (239-6200).

**THE TIME AT THE END OF THIS TIME and ROCK COUNTY**—Two dramas in repertory. The first is by Troy Trudup, about an HIV-positive man whose return to his rural hometown causes a stir; directed by Le Wilhelm. With Britton Herring, Rebecca Hoodwin, Brian Victor Johnson, Tod Kent, Trey Webster. 5/16, 5/17, 5/20 through 5/22, 5/24 at 8 p.m.; \$10 to \$15. The second is by Bill Elverman, about a gay man's struggle to reconcile with his politician father; directed by Philip Galbraith. With Jeffrey Albright, Michael Canis, Maureen Hennigan, Toni James. 5/18, 5/19, 5/25 through 5/28, 6/2 through 6/4 at 8 p.m.; \$10 to \$15. A Love Creek production at the **Nat Horne Theatre**, 440 West 42nd Street (769-7973).

**TOO TRUE TO BE GOOD**—George Bernard Shaw's drama about a woman who steals her own pearl necklace to buy her freedom; directed by Patrick Conlon. With Joanna Brown, Brenda Lynn Bynum, David Kroll, James Jenner, Marc F. Nohé, David Seatter, Cherise Trahan, Dana White, Robert Wilkinson. Opens 5/19. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; \$15. An Oasis Theatre Company production at the **Play Ground Theatre**, 230 East 9th Street, between Second and Third Avenues (673-3706).

**THE UNDERTAKERS**—A black comedy by Stephen Starosta about a group of funeral-home workers who hold a body hostage in order to get a pay raise; directed by Scott Elliott. With Gordon Joseph Weiss, Neal Jones, Reed Birney, Jane Fleiss, Rob Bogue, Don Leslie, Lyn Fink, Jill Bowman. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 5/22; \$15. The New Group production at the **John Houseman Studio Theater**, 450 West 42nd Street (967-4900).

**WENCESLAS SQUARE**—Larry Shue's drama, set in 1972 Czechoslovakia, about the issues of freedom and artistic expression; directed by David Zarko. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/5; \$15. **Metropolitan Playhouse**, 439 West 49th Street (757-4560).

**WHO WILL DANCE WITH PANCHO VILLA? (ONLY A CRAZY REVOLUTIONARY)**—A drama by Gabriel and John Fraire about the Chicano experience in the steel mills of the Midwest. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/22; \$20. **Castillo Cultural Center**, 500 Greenwich Street, between Spring and Canal Streets (941-1234).

**WILDERNESS**—Cao Yu's drama, set in 1920s China, in which a hunted fugitive seeks revenge for his family's murders; directed by Lili Liang. With Kati Kuroda, Lisa Ann Li, Jason Ma, Les J. N. Mau, James Saito, John Baray. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 5/28; \$25. A Pan Asian Repertory Theatre production at the **Playhouse 46 in St. Clement's**, 423 West 46th Street (245-2660).

**THE WINDOW MAN**—A musical by Matthew Maguire based on the 1982 murder of an Asian-American

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youth by an unemployed Detroit autoworker; directed by Bill Mitchellson. With Angela Bullock, Frank Deal, John Nesci, Kaipo Schwab. Tuesday through Saturday at 8 p.m.; Wednesday at 11 a.m.; Sunday at 3 p.m.; \$20. The Working Theatre and Creation Production Company collaboration at the **One Dream Theatre**, 232 West Broadway (777-7474).

## OFF OFF BROADWAY

**BRAVE NEW WORDS**—Two one-acts in development by the Bull Family Orchestra: Joseph Burby's *Third Parent*, directed by Paul Witter; and Katie Bull's *Caterpillar Crossing*, directed by Anna Ivara. 5/20, 5/21 at 8 p.m.; free. **Greenwich Street Theatre**, 547 Greenwich Street, at Charlton Street (647-9229).

**A CATERED AFFAIR**—A romantic comedy by Arje Shaw and George W. George about lust, loss, and love in a commercial kitchen. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/22; \$12. **Madison Avenue Theatre**, 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

**CATHER COUNTY**—A musical adaptation, by composer/librettist Ed Dixon, of five short stories by Willa Cather; directed by Scott Harris. Opens 5/18. Wednesday through Saturday at 8 p.m.; Sunday at 2 and 7 p.m.; as of 5/24, Tuesday through Thursday at 8 p.m.; Friday at 7 and 10 p.m.; Saturday at 2 and 8 p.m.; through 5/28; \$10. **Playwrights Horizons**, 416 West 42nd Street, second floor (279-4200).

**THE CORRECTION**—A drama by Scott Klavan about a man who is haunted by the painful death of a college friend; directed by Lee Milinazzo. Opens 5/16. Monday through Thursday at 8 p.m.; through 5/26; \$10. **Tribeca Lab**, 79 Leonard Street, between Broadway and Church Street (966-9371).

**DEEP INSIDE STEVE**—A comedy, written and directed by Robert Coles, about a woman who falls in love with a fictional character in a gay porno novel. Friday and Saturday at 11 p.m.; through 5/22; \$15. A Vortex Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

**DRACULA**—An adaptation by Mac Wellman of the novel; directed by Julian Webber. Thursday through Sunday at 8 p.m.; through 5/22; \$12 to \$15. **Soho Rep**, 46 Walker Street, between Broadway and Church Street (334-0962).

**DRESSING ROOM DIVAS**—A comedy by Sal Emmino and Dane Hall about Hollywood stars trapped in a room with two gay florists and a macho gunman; directed by Steven Helgoth. Friday at 10 p.m.; Saturday at 8 and 10 p.m.; Sunday at 8; \$12 plus two-drink minimum. **Duplex**, 61 Christopher Street (969-0107).

**EASTERN STANDARD**—Richard Greenberg's comedy about two Manhattan couples in a Hamptons beach house who are well intentioned but lacking in moral fiber; directed by Mary Beth Easley. 5/16, 5/17 at 8 p.m.; 5/18, 5/19 at 7 p.m.; \$12. **28th Street Theatre**, 120 West 28th Street (780-3353).

**ENTRE MUJERES**—(Among Women) A comedy in Spanish by Santiago Moncada about five boarding-school friends who reunite after twenty years; directed by Silvia Brito. Saturday at 8 p.m.; Sunday at 4 p.m.; through 6/5; \$13. **Thalia Spanish Theatre**, 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

**EXCHANGE AT CAFE MIMOSA**—A comedy by Oana-Maria Hock-Kajal in which the fate of the world depends on the exchange of two identical boxes on a tropical island; directed by Damien Gray. Wednesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; through 5/21; \$12. **Workhouse Theater**, 41 White Street, between Church Street and Broadway (431-9220).

**FESTIVAL OF ONE-ACT PLAYS**—Featuring Carmen Rivera's *Plastic Flowers*, directed by Beatriz Cordoba; Elena Megaro's *Reservations*, directed by Jeffrey Dewhurst; and Jennifer Houlton's *Elephant*, directed by Richard Caliban. 5/19 through 5/22 at 8 p.m.; \$12. A La MaMa and NYU Gallatin Division production at **La MaMa**, First Floor Theater, 74A East 4th Street (475-7710).

**THE FLYWHEEL HOUR**—A comedy written and directed by Barie W. Snider about vintage comedy skits performed live on radio. Friday, Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/4; \$10. A Murray Hill Players production at **The New Church**, 114 East 35th

Street, between Park and Lexington Avenues (229-7556).

**FRAYED EDGES**—Featuring two one-acts by Jeffrey Sweet: *Porch and Stops Along the Way*, directed by Alexander Dinclaris and Chuck Zito. Opens 5/23. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 6/12; \$12; on 5/26 benefit \$25. A Spectrum Stage production at **Synchronicity Space**, 55 Mercer Street (569-8374).

**HERE**—Featuring Thomas Middleton and William Rowley's *The Changeling*, adapted by Robert Lyons and Kristin Marting. 5/20 through 5/22; 5/24 through 5/29. Tuesday through Saturday at 8 p.m.; Sunday at 6 p.m.; \$12.50. Warren Lehrer and Judith Sloan's *Denial of the Fittest*. 5/20, 5/21 at 8 p.m.; 5/22 at 3 p.m.; \$10.50. Renee Flemings's *Secrets*. 5/22 at 8 p.m.; \$10.50. Amy Guggenheim's *Objects in the Mirror Are Closer Than They Appear*. 5/24 at 8 p.m.; \$10.50. 145 Avenue of the Americas, south of Spring Street (647-0202).

**THE HIGH ROAD AND HE LIED TO HER HUSBAND**—Two classics from Anton Chekhov and George Bernard Shaw, respectively. Opens 5/19. Thursday through Sunday at 8 p.m.; through 6/5; \$10. **Common Basis Theatre**, 750 Eighth Avenue, between 46th and 47th Streets, room 500 (340-1112).

**HOLLYWOOD HUSTLE**—An autobiographical one-man comedy, written and performed by Jeremiah Bosgang, about an unemployed actor who became a Hollywood executive and television writer, only to give it all up to return to comedy onstage; directed by Rob Greenberg. Friday, Saturday at 10:15 p.m.; Sunday at 5 p.m.; \$15. **Soho Rep**, 46 Walker Street (334-0962).

**I LOVE DRUGS**—A one-woman show, written and performed by Elisa DeCarlo, about a dysfunctional family and their extended relationships. Thursday through Saturday at 8 p.m.; through 5/28; \$8. **Surf Reality**, 172 Allen Street, off Stanton Street (673-4182).

**THE ICE-FISHING PLAY**—A drama by Kevin Kling about a man who just wants to fish but is interrupted by family and friends; directed by Sheldon Deckelbaum. Previews begin 5/19 prior to a 5/16 opening. Tuesday, Wednesday at 7 p.m.; Thursday, Saturday at 8 p.m.; Sunday at 3 p.m.; \$12. **Samuel Beckett Theatre**, 410 West 42nd Street (594-2826).

**JACK RUBY SLIPPERS**—A comic drama by Kestutis Nakas about Gary Knox's rise to stardom with the help of strip-club operator and gunman Jack Ruby; directed by Denise Schultz. 5/17 through 5/21 at 8 p.m.; \$12. A Tweed & GOH production at the **Ohio Theatre**, 66 Wooster Street (924-0077).

**THE LAST SORTIE**—A drama by George Rattner about a group of World War II fliers who relive their last mission over Italy; directed by Robert Landau. Reopens 5/17. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; through 6/5; \$15. **Theater for the New City**, 155 First Avenue, between 9th and 10th Streets (254-1109).

**LINE**—Israel Horowitz's play about five people who want to be first in line; directed by James Pyduck. Thursday at 7 p.m.; Friday, Saturday, Sunday at 9:30 p.m.; \$10. Also, *Tin Pan Alley and the Silver Screen*, a one-man show by Wally Peterson about the golden era of popular song. Wednesday and Sunday at 3 p.m.; \$12.50. **13th Street Theatre**, 50 West 13th Street (675-6677). ●●

**LOVED LESS (The History of Nell)**—A drama, conceived and directed by Brian Jucha, that contains testimony from the trials of Lorena and John Wayne Bobbitt, Erik and Lyle Menendez, Melinda Loveless and Laurie Tackett. Tuesday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 5/28; \$10. **Downtown Art Co.**, 64 East 4th Street, between Second Avenue and Bowery (732-1227).

**MADE IN THE U.S.A.**—A one-man show with Dan Settani, who portrays characters with different views on racism, religion, and AIDS; directed by Brian Georgi. Thursday through Sunday at 8 p.m.; through 5/22; \$6. **West End Cafe**, 113th & Broadway (932-2888).

**MAN IS MAN**—A new translation of Bertolt Brecht's musical, in which an innocent dockworker is transformed into a human war machine; directed by Michelle Gigante. Opens 5/18. Wednesday through Saturday at 8 p.m.; through 6/25; \$10. An Independent Theatre Company production at the **House of Candles Theatre**, 99 Stanton Street, between Orchard and Ludlow Streets (353-3088).

**MUMM'S THE WORD**—A musical comedy by David Landou, set in a 1930s New York speakeasy; directed by William J. Ingersoll. Friday, Saturday at 8 p.m.; \$12, plus a two-drink minimum. **Trocadero**, 368 Bleecker Street, at Charles Street (1-800-953-0636).

**THE OLD BOY**—A. R. Gurney's drama about politics and AIDS at a New England prep school; directed by Steve Steiner. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 5/22; \$12. An All Souls Players production at **Fellowship Hall**, 1157 Lexington Avenue, at 80th Street (421-0143).

**ON THE FRITZ**—A dramatic comedy, written and directed by John Kolvenbach, about courage, love, and three breakable people. Nightly at 8 p.m. through 5/23; \$10. A Rocking Chair Test production at **Theater 133**, 133 West 22nd Street, between Sixth and Seventh Avenues (604-4014).

**PHONE SEX**—A comedy by David Greer about intimacy in the nineties; directed by Gretel Roenfeldt. Saturday at 10 p.m.; \$10, plus two-drink minimum. **Trocadero**, 368 Bleecker Street, at Charles Street (242-0636).

**THE QUALITY OF BOILED WATER and ROAD TRIP**—Two one-acts by Jason Mulligan, the former about domestic family bliss and the latter about the difference between loving and leaving. Also, Frederick Stroeppel's *The Mamei Women*. Opens 5/20. Nightly at 8 p.m.; through 5/26; \$10. A New Mercury Theatre Company production at the **Pulse Theatre**, 432 West 42nd Street (332-0885).

**SEDUCED**—Sam Shepard's drama about the death of the American dream; directed by Frank Licato. Opens 5/18. Wednesday through Saturday at 8 p.m.; through 5/28; \$10. **Cooper Square Workshop**, 33B Cooper Square, Third Avenue between 5th and 6th Streets (332-0727).

**SHEPHERD!**—A one-man musical, composed and performed by George Fischhoff, about the adventures of King David. Thursday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 5/94; \$12. **John Houseman Studio Too**, 450 West 42nd Street (718-271-7260).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

**THE TROJAN WOMEN**—Euripides' drama, translated by Richmond Lattimore; directed by John McDonough. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/22; \$10. An Anchor Theatre Company production at **Theatre 603**, 311 West 43rd Street, sixth floor (279-4200).

**TWELFTH NIGHT**—Shakespeare's romantic comedy; directed by John Basil. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/22; \$12. **American Globe Theatre**, 145 West 46th Street, third floor (869-9809).

**TWELFTH NIGHT**—Shakespeare's romantic comedy, with original music by Ellen Mandel; directed by Michael Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/26; \$12. **Westside Repertory Theatre**, 252 West 81st Street (874-7290).

**WINGS THEATRE**—David Michael Gallagher's comedy *Roman Spectacle or The Wedding of Messalina Shall Take Place*, about a drag-queen Roman emperor. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 6/26; \$15. 154 Christopher Street (627-2961).

**THE WINNER'S CIRCLE**—A comedy by David Wesner, set on New Year's Eve, about a woman who owns a New York diner; directed by Barbara Wesner. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/22; \$12. **Off West Broadway Theater**, 33 Worth Street (966-4092).

## NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.



# ART

## EXHIBITIONS

COMPILED BY EDITH NEWHALL

### GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

#### SOLOS

##### Madison Avenue and Vicinity

**TERRY BERNOWITZ**—An installation titled "Backseat" that addresses the effects of rape on women's lives, comprising a large bower built with reeds and twigs that contains the rusted back seat of a car, and a room of peep-show booths; through 6/21. Sculpture Center, 167 E. 69th St. (879-3500).

**HERIBERTO COGOLLO**—Realist paintings and drawings of female nudes; through 6/24. Sindin, 956 Madison Ave. (288-7902).

**RICHARD DADD**—Paintings and watercolors by this British artist (1817-1886) known for his obsessively-detailed paintings of fairies; through 6/3. Davis & Langdale, 231 E. 60th St. (838-0333).

**ARTHUR WESLEY DOW**—Photographs, drawings, and color woodcuts by this Massachusetts-born artist who studied at the Académie Julian in Paris in the late 1800s, plus color woodcuts by Baumann, Gilmore, Hopkins, Lazzell, and others; through 6/25. Hirsch & Adler, 21 E. 70th St. (772-7237).

**JEAN DUBUFFET**—A survey of figurative paintings and works on paper from 1944 to 1982; through 6/4. Cohen, 1018 Madison Ave. (628-0303).

**AKIBA EMANUEL**—Expressionistic paintings of figures and still life from the 1940s to the present; through 6/15. Alexander, 980 Madison Ave. (472-1636).

**ROBERT GRAHAM**—Eight new statues cast in bronze and cement that continue the artist's exploration of the female nude; through 6/4. Gagosian, 980 Madison Ave. (744-2313).

**CHILDE HASSAM**—A survey of Impressionist paintings from private and public collections, by this American artist who began his career in Boston; 5/20-7/1. Jordan-Volpe, 958 Madison Ave. (570-9500).

**PER KIRKEBY**—New abstract paintings in chalk and oil on masonite blackboards; 5/19-7/8. Werner, 21 E. 67th St. (988-1623).

**KATHERINE PORTER**—Recent small-scale abstract watercolors executed on the Greek island of Hydra; through 5/28. Munroe, 9 E. 84th St. (249-5480).

**SAM REVELES**—Recent gestural abstract paintings; through 6/10. CRG, 16 E. 71st St. (717-4385).

**JOSEPH STELLA**—Paintings and works on paper inspired by nature, including the artist's early botanical studies in silverpoint and crayon, still lifes of fruit and vegetables, symbolic compositions of plants and animal forms, and tropical fantasies; through 5/27. York, 21 E. 65th St. (772-9155).

**WAYNE THIERBAUD/DAVID BECK**—A survey of paintings from the past three decades/Elaborate animated mixed-media constructions that produce sound and evoke 18th-century automata and 19th-century crank toys. Through 6/30. Stone, 113 E. 90th St. (988-6870).

##### 57th Street Area

**PAT ADAMS**—Recent monumental paintings, a series of shaped works on paper, and a suite of monotypes, all using the artist's signature circles, squares, dots, and grids; through 5/28. Zabriskie, 724 Fifth Ave. (307-7430).

**ERIC AVERY/DAVID SCHORR**—An installation of floor-to-

ceiling wallpaper and suspended cast-paper spheres that is supposed to evoke the human bloodstream in contact with the AIDS virus/A cycle of 25 paintings and works on paper that are a meditation on those who have died of AIDS. Through 6/11. Ryan, 24 W. 57th St. (397-0669).

**MILTON AVERY**—Paintings and drawings of the artist's family and friends, many of which were executed during weekly sketch group meetings at the artist's home on 11th Street; through 6/25. Long, 24 W. 57th St. (397-2001).

**JOSE BEDIA/COLIN LANCELEY**—Large-scale, site-specific installations that refer to Cuban popular culture, politics, and Santería, comprising works painted directly on the wall and found objects; through 6/4/Paintings constructed from found objects, carved elements, and canvas and paint. Through 6/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

**LUIS CABALLERO/SUSANA JAIME-MENA**—Large-scale paintings of the male nude from the 1980s and smaller mixed-media works/Square-shaped wall wall sculptures in lead and beeswax. Through 5/28. Haimé, 41 E. 57th St. (888-3550).

**JOHN F. CARLSON**—Paintings of woodland scenes around the artist's home in Woodstock, New York, and of landscapes in the Rocky Mountains in Colorado; 5/21-6/24. Babcock, 724 Fifth Ave. (767-1852).

**LEONORA CARRINGTON**—Paintings, sculptures, drawings, tapestries, and lithographs; through 6/18. Brewster, 41 W. 57th St. (980-5373).

**ANTHONY CARO**—New monumental steel and bronze sculptures and smaller floor and table pieces; through 5/27. Emmerich, 41 E. 57th St. (752-0124).

**SUE COE**—Recent paintings and drawings on such themes as AIDS, night court, and Liverpool; through 5/27. St. Erienne, 24 W. 57th St. (245-6734).

**GIORGIO DE CHIRICO**—Thirty paintings and drawings, including the artist's first Metaphysical painting, "The Enigma of an Autumn Afternoon," not seen in public since it was shown at the 1923 Biennale in Rome, and a 1924 copy of that painting by Max Ernst; through 5/28. Baldacci, 41 E. 57th St. (826-4210).

**ALBERTO GIACOMETTI**—Sculpture and drawings made during his formative years in Paris, between 1922 and 1930; through 6/11. Yoshii, 20 W. 57th St. (265-8876).

**JAYNE HEILMAN**—Wall sculptures fashioned from curiously-shaped tree branches, plus gouache and pencil drawings; 5/24-6/24. Ross, 50 W. 57th St. (307-0400).

**DAVID HOCKNEY**—Images of pools from the 1970s and early 1980s, in prints, drawings, and dyed paper pulp works; through 5/27. Emmerich, 41 E. 57th St. (752-0124).

**JOHN STUART INGLE**—Recent portraits and still lifes in watercolor on paper; through 5/27. Tatistcheff, 50 W. 57th St. (664-0907).

**CHERYL LAEMMLE**—Recent paintings that draw on the artist's dreams and childhood memories, and on fairy tales; through 6/4. Midtown Payson, 745 Fifth Avenue (758-1900).

**NORMAN LUNDIN**—Monochromatic paintings of still-life compositions and studio interiors that reflect the subdued light and atmosphere of the Northwest; through 5/27. Schmidt-Bingham, 41 E. 57th St. (888-1122).

**GUSTAV PEICHL**—Recent drawings, photographs, and architectural models by an Austrian architect; 5/18-6/15. Ulysses, 41 E. 57th St. (754-4666).

**PABLO PICASSO/LARRY RIVERS**—Prints from 1963 to 1973, including a group of 347 engravings printed with the master printmakers Aldo and Piero Crommelynck at their workshop in Mougins/A new,

painted three-dimensional work titled "The Auction" that continues the artist's exploration of African American history. Through 6/4. Marlborough, 40 W. 57th St. (541-4900), Mon.-Sat. 10-5:30.

**JOSE MARIA SICILIA**—An installation of real beehives that the artist has covered with beeswax and encased in square glass boxes; through 6/11. Blum Helman, 20 W. 57th St. (245-2888).

**JOHN SLOAN**—Paintings of landscapes and seascapes made between 1913 and 1918, when the artist was summering in Gloucester, Massachusetts; through 6/4. Kraushaar, 724 Fifth Ave. (307-5730).

**HOUGHTON CRANFORD SMITH**—A survey of paintings of landscapes in New Mexico, Guatemala, Chile, France, and New England, from his Impressionist works of the early 1900s to his stylized images of the 1960s; through 6/4. Borgenicht, 724 Fifth Ave. (247-2111).

**LEE SMITH III**—Narrative paintings that depict a world as seen through the eyes of children, in which figures appear to be caught between the roles of protagonist and antagonist; through 6/11. Stiebel Modern, 32 E. 57th St. (759-5536).

**MELINDA STICKNEY-GIBSON/CHIHUNG YANG**—Small-scale paintings inspired by nature, in wax and oil on panel/Vividly colored landscapes that refer to Eastern and Western traditions. Through 6/4. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

**RUFINO TAMAYO**—Paintings and works on paper spanning three decades, from the Museo Rufino Tamayo, the Instituto Nacional de Bellas Artes, Mexico, and private collections; through 6/3. American Associated Artists, 20 W. 57th St. (399-5510).

**MICHAEL TETHEROW**—Recent paintings of totemic face and mask images executed in paint that has been fermented or frozen and patinated with rust from found objects; through 6/18. McCoy, 41 E. 57th St. (319-1996).

##### SoHo and TriBeCa

**DENNIS ADAMS**—New wall sculptures, some of which contain lightboxes; through 7/1. Kent, 67 Prince St. (966-4500).

**LEE AMINO**—A survey of wood and plastic sculptures by this Japanese-born artist (1911-1989) who spent most of his career in New York City; through 7/22. Berne Daerner, 568 Broadway (226-8330).

**KEN APTEKAR**—Glass-covered, oil-on-wood paintings that take a humorous look at Rembrandt's place in art history; through 6/24. Shainman, 560 Broadway (966-3866).

**ELISE ASHER**—Paintings of visionary panoramas; through 5/31. Kelly, 591 Broadway (226-1660).

**FRANCES BARTH**—Recent abstract paintings that evoke landscapes and rock strata; through 6/11. Donahue, 560 Broadway (226-1111).

**DARA BIRNBAUM**—A new six-channel video installation titled "Hostage"; through 5/27. Cooper, 149 Wooster St. (674-0766).

**ROSS BLECKNER**—Six large-scale paintings conceived as a meditation on loss, depicting symbols of transience and mortality—birds, flowers, clouds, urns, and amorphous shapes—against dark color fields; through 6/25. Boone, 417 W. Broadway (431-1818).

**ALAN CHARLTON**—Recent paintings; through 6/18. Gibson, 568 Broadway (925-1192).

**CHUANG CHE**—Gestural abstract paintings; through 6/4. Haenah-Kent, 568 Broadway (941-6180).

**SANDRO CHIA**—Recent paintings; through 6/18. 65 Thompson Street, 65 Thompson St. (219-2219).

**MERCE CUNNINGHAM**—Drawings of animals, insects,



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and plant life, and dance notations; through 6/12. Roeder, 545 Broadway (925-6098).

**BEAUFORD DELANEY**—A survey of paintings and works on paper made between 1929 and 1953, while the artist was living in New York; through 5/28. Briet, 558 Broadway (334-0433).

**EILEEN DOMAN**—Narrative paintings based on the artist's snapshots of friends; through 6/25. Ricco/Maresca, 152 Wooster St. (780-0071).

**CLAUDIA DORING**—Recent figurative paintings; through 6/11. Bace, 39 Wooster St. (219-0959).

**MARLENE DUMAS**—Figurative paintings that take on such issues as race relations, sexual politics, maternal eroticism, and childhood sexuality; through 6/18. Tilton, 49 Greene St. (941-1775).

**ARTURO DUCLOS**—New paintings that mix images of Chilean popular culture, politics, and religion with personal symbols; through 6/4. Nosei, 100 Prince St. (431-9253).

**NELMUT FEDERLE**—Recent paintings from the artist's "Basics on Composition" series that depict his characteristic bands of color, shown with paintings by Mondrian and Hodler and a 15th-century Russian icon; through 5/28. Blum, 99 Wooster St. (343-0441).

**ROCHELLE FEINSTEIN**—New paintings that use the grid as an underlying structure for arrangements of tape, rags, velcro, and other materials; through 6/4. Protetch, 560 Broadway (966-5454).

**IAN HAMILTON FINLAY**—An installation of inscribed stone plaques that are a meditation on the French Revolution, by the Scottish conceptual artist, poet, and gardener; through 6/11. Nolan/Eckman, 560 Broadway (925-6190).

**R.M. FISCHER**—Recent floor, wall, and tabletop sculptures that function as lamps; through 6/4. Gorney, 100 Greene St. (966-4480).

**MARY FISHER**—New paper pulp paintings of abstracted flower arrangements; through 6/1. Helander, 594 Broadway (966-9797).

**SYLVIE FLEURY**—Mixed-media works by a Swiss artist; through 6/4. Postmasters, 80 Greene St. (941-5711).

**GIL GARFIELD**—Autobiographical installations of paintings, computer-altered photography, memorabilia, sculpture, silkscreen, found objects, and other elements, by a Los Angeles artist; through 6/18. American Fine Art Co., 22 Wooster St. (941-0401).

**ROBERT GOBER**—Four new sculptures, among them a larger-than-life Farina box and an immense stick of butter, plus recent drawings; through 6/4. Cooper, 155 Wooster St. (674-0766).

**APRIL GORNIK**—Recent charcoal and black pastel drawings of unpopulated landscapes; through 6/18. Thorp, 103 Prince St. (431-6880).

**WOODY GWYN/IAN HORNAK**—Three new paintings that focus on elements of larger landscapes/Drawings, mainly portraits and landscapes, from the 1970s to 1994. Through 6/31. Perlow, 560 Broadway (941-1220).

**PETER HALLEY**—Recent mono-reliefs; 5/19-6/18. Collins & Milazzo, 83 Grand St. (941-1609).

**DUNCAN HANNAH/MICHAEL LUCERO**—Recent paintings of enigmatic street scenes in which figures involved in everyday activities appear to be caught in time/New painted ceramic sculpture. Through 6/4. Beitzel, 102 Prince St. (219-2863).

**MYRON HEISE**—A retrospective of realist paintings that traces the artist's career from his early Nebraska farm roots to the years in which he studied, lived, and worked in New York City and Europe; through 6/15. F.D.R., 670 Broadway (777-3055).

**MICHAEL HEIZER**—Monumentally-scaled sculptures made of granite and concrete that are embedded into the gallery's walls, set into the floor, and suspended from the ceiling; through 6/11. Ace, 275 Hudson St. (255-5599).

**JAMES HILL**—Carved or molded wall sculptures embellished with pieces of cloth or metal and painted with personal symbols such as horses, snakes, and flowers; through 6/10. Maynes, 225 Lafayette St. (431-3952).

**JENNY HOLZER**—New works from the artist's "Lust-mord" text—a body of writing developed over the past two years in response to violent war crimes against women in Yugoslavia—including a leather-lined wooden structure embossed with writing and text displayed by a three-dimensional LED imager; through 6/30. Gladstone, 99 Greene St. (431-3334).

**JOHN HULTBERG**—Recent paintings of phantom-like figures in imaginary landscapes and cityscapes; through 5/28. Bibro, 584 Broadway (941-1734).

**JULIE HWANG**—Large-scale paintings in which cartoonish human figures and objects are compartmentalized in bubble-like shapes; through 6/2. Art Projects International, 470 Broome St. (343-2599).

**JEFFREY ISAAC**—New paintings by an expatriate New Yorker living in Umbria, Italy, including a 60-foot-long panorama of a subway station and paintings of Italian scenes with unexpected twists; through 6/18. Ala, 560 Broadway (941-1990).

**ROBERTO JUAREZ**—Vividly-colored monotypes of orange tree branches; through 5/30. Quartet, 568 Broadway (219-2819).

**JON KESSLER**—Works that take a humorous look at nature in the age of artificiality, among them a set of hanging color separations of Japanese ikebana arrangements and an old-fashioned hot dog stand that moves through the gallery on a monorail; through 6/18. Lühring Augustine, 130 Prince St. (219-9600).

**RACHEL KNEEDORR/TOBA KNEEDORR**—An installation of video monitors and objects that uses Duchamp's manual of instructions on how to install "Etant Donnes" (Duchamp's last work, in the permanent collection of the Philadelphia Museum of Art) as a point of departure/An eleven-by-twenty-foot painting on paper of a crane used for construction. Through 6/4. Zwirner, 43 Greene St. (966-9074).

**GRACE KNOWLTON**—Recent sculptures; through 5/28. M-13, 72 Greene St. (925-3007).

**GUILLERMO KUITCA**—New paintings from "The Tablada Suite" in which the artist has transformed architectural plans for hospitals, cemeteries, prisons, and stadiums into psychological maps, plus other new works, including a genealogical map; through 6/11. Sperone Westwater, 142 Greene St. (431-3685).

**AKIRA KUROSAWA**—Drawings for the films *Kagemusha, Ran, Dreams, Rhapsody in August*, and *Mada da Yo*; through 7/9. Ise Foundation, 623 Broadway (966-9006).

**LIZ LARNER**—Cast pewter hands made from life casts of human hands, casts of pre-existing found sculptures, and casts of hands sculpted by the artist; through 6/4. 303, 89 Greene St. (966-5605).

**MARGRIT LEWCZUK**—Paintings in which blocky patches of color outlined in black form landscape-like compositions; through 5/25. Auchincloss, 558 Broadway (966-7753).

**LILLA LOCURTO/BILL OUTCAULT**—Nine collaborative installations that deal with the confusion between violence and sexuality in contemporary culture, incorporating photography, video, and medical equipment; through 6/11. TZ'ART, 28 Wooster St. (966-9059).

**KEITH LONG/ALAN NERMAN**—Totemic wall constructions/Life-size reconstructions of architectural interiors. Through 5/28. OK Harris, 383 W. Broadway (431-3600).

**GORDON MATTA-CLARK**—Photographs from the 1973 series, "Reality Positions: Fake Estates," that document site sculptures in New York City, plus selected videos; through 6/18. Solomon, 172 Mercer St. (941-5777).

**SARAH MORRIS**—Works that reflect on violence in America, including minimal outline drawings derived from newspaper articles about murders, silkscreen paintings of serial killers, and large hardware store signs printed with various warnings; through 6/18. Klagsbrun, 51 Greene St. (925-5157).

**OSCAR MUNOZ**—An installation that comprises two separate works—"Cortinas de Bano" (Shower Curtains), paintings of figures on plastic curtains, and "Narcisos" (Narcissus), a self-portrait in pigment on paper submerged in a container of water; through 6/4. LedisFlam, 130 Prince St. (925-2806).

**NOXIE MUNRO**—Recent paintings and watercolors of New York City-scapes, including four works used as covers for *The New Yorker*; 5/19-6/30. Ingbar, 568 Broadway (334-1100).

**NATALYA NESTEROVA**—New small-scale impasto paintings that depict scenes of daily life—strolls through cities and parks and ordinary people's games and pastimes—while suggesting imminent danger; through 6/14. Bromm, 90 W. Broadway (732-6196).

**GRAHAM NICKSON**—An installation of charcoal drawings; through 6/30. Morrison, 59 Thompson St. (274-

9059).

**JAMES O'BARR**—Paintings and drawings by the author of *The Crow*; through 7/2. Cutler, 379 W. Broadway (219-1577).

**JOHN OKULICK**—Recent painted wood wall constructions that juxtapose colorful geometric shapes; through 5/28. Hoffman, 429 W. Broadway (966-6676).

**SIBYLLE PERETTI/STEPHEN PAUL DAY**—Recent glass sculpture by both; through 5/28. Miller, 560 Broadway (226-0702).

**DENNIS PINETTE**—Paintings of industrial scenes that often depict structures and machinery in states of disrepair; through 6/18. Rosenberg, 115 Wooster St. (431-4838).

**FIONA RAE**—Recent abstract paintings by a young British artist that draw on various traditions and styles of painting and use colors that evoke 1970s airport lounges; through 6/4. Good, 532 Broadway (941-8066).

**KENNY SCHARF**—Landscape paintings in frames covered with silkscreened images of contemporary appliances and newspaper articles about toxic waste; through 5/27. Shafrazi, 119 Wooster St. (274-9300).

**BEVERLY SEMMES**—Recent clothing sculptures, photographs, and ceramic works; 5/20-6/25. Klein, 594 Broadway (431-1980).

**NANCY SHAVER**—New sculptures that allude to literary themes and comprise blocks of wood wrapped with linen and terrycloth; through 5/28. Marcus, 578 Broadway (226-3200).

**VINCENT D. SMITH**—A retrospective of prints that focus on various aspects of African American life; through 5/27. Einstein, 591 Broadway (226-1414).

**STEPHEN TASHIAN**—Recent paintings of New York cityscapes; through 5/28. Cugliani, 40 Wooster St. (966-9006).

**LENORE TAWNEY**—Early and recent sculpture, paintings, and collages, many of which incorporate found objects; through 6/8. Tenri, 575 Broadway (925-8500).

**GRACE BAKST WAPNER**—New ceramic works, each one comprising a pair of figures; through 6/11. Steinbaum Krauss, 132 Greene St. (431-4224).

**PAT WARD WILLIAMS**—New mixed-media photographic works; through 5/28. P.P.O.W., 532 Broadway (941-8642).

**MATHEW WEAVER**—Paintings from three separate series that meditate on the meaning of art, all painted on both sides of instant photographs of a private art collection and depicting lines of poetry and fiction; 5/21-7/2. Engelhorn, 470 Broome St. (966-6882).

**SAM WIENER/CHRAIG PLEASANTS**—An exhibition titled "Art Depot" that satirizes the museum gift shop and the commodification of art/A mixed-media installation focusing on homelessness and alternative housing. Through 6/25. Alternative Museum, 594 Broadway (966-4444).

**MILLIE WILSON**—An installation on the subject of the media's representation of Aileen Wuornos as a lesbian serial killer, by a Los Angeles-based artist; through 6/4. Freire, 130 Prince St. (941-8611).

**REMY ZAUGG**—New paintings from the artist's "Perceive" and "Imagine" series that use text to create visual and non-visual metaphors; through 6/18. Alexander, 59 Wooster St. (925-4338).

### Other

**MICHAEL BRENNAN/D. SCOTT GREGORY**—Minimal abstract paintings on vertical panels/An installation that mocks the relationship between technology and the organic systems it is supposed to augment and protect. Through 5/28. Information, 411 E. 9th St. (505-8486).

**KEN EASTMAN**—Minimal clay vessels in interlocking shapes, by a British artist; through 5/28. Margolis, 251 W. 21st St. (255-0386).

**STEVE MILLER**—Paintings based on computerized magnified photographs of viruses; through 7/30. Landon, 1926 Broadway (721-1716), Mon.-Fri. 10-6.

### GROUP SHOWS

*Madison Avenue and Vicinity*



**BERRY-HILL**—11 E. 70th St. (744-2300). "Virtual Reality: American Trompe l'Oeil Paintings," with works executed between 1880 and 1910 by Brooks, Decker, Dubreuil, Hamett, Hablerle, Kaye, Peto, others; 5/18-6/30.

**CBS**—76 E. 79th St. (772-9555). "Intersections," with works by Booth, Borges, Motherwell, Porter, Sterne, Walker, Yunkers, others; through 5/28.

**FEIGEN**—49 E. 68th St. (628-0700). "Neo-classicism & Romanticism in French Painting, 1774-1826," with paintings and drawings by Bonington, David, Delacroix, Gericault, Gros, Ingres, Prud'hon, Regnault, others; 5/18-6/15.

**GREAT MODERN PICTURES**—48 E. 82nd St. (242-2581). Watercolors, drawings, and prints by Aligny, Barague, Corot, Rousseau, others; through 5/29.

**MARTIN**—23 E. 73rd St. (288-2213). "Surrealismo," with paintings and drawings by Casteneda, Carrington, Gerzso, Kahlo, Lam, Matta, Merida, Rahon, Rivera, Romo, Tamayo, Zenil; through 6/4.

**NEW YORK SCHOOL OF INTERIOR DESIGN**—170 E. 70th St. (472-1500), Mon.-Thur. 12-6, Fri. 12-5. "Stanford White's New York," with drawings and photographs gathered from archives in New York and Washington and from private collections; through 8/30.

**SNICKLER**—52 E. 76th St. (737-6647). "Graphic Design in Revolutionary Russia," with drawings, photographs, and posters from 1918 through 1935 by Klucis, El Lissitzky, Malevich, Mayakovsky, Rodchenko, others; through 7/2.

**SHEPHERD**—21 E. 84th St. (861-4050). 19th-century European architectural drawings; through 7/2.

**SPANIERMAN**—50 E. 78th St. (879-7085). "Shorelines and Waterways: American Images, 1870-1930," with paintings, watercolors, and pastels by Bricher, Gerson, Hartley, Hassam, Heade, Henri, Moran, Twachtman, others; through 7/15.

**VANDERWOUDE TANENBAUM**—24 E. 81st St. (879-8200). Early and later works by Baziotes, Bluhm, Goldberg, Hartigan, Mitchell, Nevelson, Resnick, Stamos, others; through 5/27.

### 57th Street Area

**ACA**—41 E. 57th St. (644-8300). Early paintings by Baziotes, Pollock, Pousette-Dart, Stamos; through 5/28.

**ARCHITECTURAL LEAGUE OF NEW YORK**—Urban Center, 457 Madison Ave. (753-1722). "Two Museum Additions: Works by Carlos Jimenez and Toshiko Mori," works by the six winners of the League's Young Architects Competition; through 6/11.

**ARCHIVES OF AMERICAN ART**—1285 Ave. of the Americas (399-5015), Mon.-Fri. 9:30-5. "Provincetown Papers: Selections from New Collections," with paintings, photographs, and documents related to the history of this Cape Cod colony; through 5/27.

**BABCOCK**—724 Fifth Ave. (767-1852). "Flowers!!!" with paintings of flowers by Demuth, Glackens, Nice, O'Keeffe, Porter, Stella, Weber, others; through 6/10.

**CLARK**—24 W. 57th St. (246-2205). Ceramic works by Araki, Cecula, Maberry, Silver, Van Eimeren; through 6/4.

**EQUITABLE**—787 Seventh Ave. (554-4352), Mon.-Fri. 11-6, Sat. 12-5. "Nineteenth-Century American Masterworks from The New-York Historical Society," with paintings by Bierstadt, Church, Cole, Durand, Inness, R. Peale, others; through 6/18.

**GOODMAN**—41 E. 57th St. (593-3737). "The Human Form in 20th-Century Art," with works by Botero, Chadwick, de Kooning, Matisse, Moore, Picasso, Wessellmann, others; through 6/4.

**GOODMAN**—24 W. 57th St. (977-7160). Paintings and works that incorporate painting, by Baumgarten, LeWitt, Richter, Toroni, Wall, Weiner; through 5/28.

**IBM**—590 Madison Ave. (745-3500). "Portraits from the IBM Collection," including works by Copley, Eakins, Hassam, Homer, Kahlo, Rivera, others; through 6/11.

**JANIS**—110 W. 57th St. (586-0110). Paintings and sculpture by Arp, Brancusi, De Kooning, Dubuffet, Giacometti, Klee, Klein, Leger, Magritte, Mondrian, Segal, Wessellmann, others; through 6/10.

**KENNEDY**—40 W. 57th St. (541-9600). American paintings executed between 1760 and 1966, by Burchfield,

Cassatt, Copley, Hassam, Prendergast, others; through 7/1.

**MATHES**—41 E. 57th St. (752-5135). Paintings and works on paper by Bluemner, Burchfield, Davis, Demuth, Dove, Hartley, Marin, Nadelman, O'Keeffe, Sheeler, Stella, Walkowitz; through 6/4.

**PAINEWEBBER**—1285 Ave. of the Americas (713-2885), Mon.-Fri. 8-6. "Urban Paradise: Gardens in the City," with design proposals by Acconci, Boyer, Jones & Ginzel, Steinbach, Webster, and others, for urban gardens in Brooklyn, Queens, Manhattan, and the Bronx; through 7/1.

**REECE**—24 W. 57th St. (333-5830). Works by Gaughan, Levinstone, Rafferty; through 6/25.

**ROSENFELD**—50 W. 57th St. (247-0082). "Counterpoints," an exhibition of American art executed between 1930 and 1945, by Atherton, Bistram, Browne, Castellon, Evergood, Graves, Harari, Lawrence, Lewis, Shahn, Tobey, others; through 6/4.

**SHEEHAN**—41 E. 57th St. (888-4220). "The First Meeting of the Satie Society," a collaborative project between the late John Cage and the artists Jasper Johns, Sol LeWitt, Robert Ryman, Robert Rauschenberg, and others, with etchings, drawings, pastels, poetry, and songs in a Dadaist homage to the composer Erik Satie; through 7/3.

**TAKASHIMAYA**—693 Fifth Ave. (350-0115). "Lest We Forget: On Nostalgia," with works by Boltanski, Evans, LeDray, Messenger, Morimura, Murakami, Nakahashi, Watson; through 7/9.

### SoHo and TriBeCa

**ALEXANDER EDITIONS**—476 Broome St. (925-2070). Prints by Flavin, Judd, Ryman, Zaugg; through 6/18.

**ART IN GENERAL**—79 Walker St. (219-0473). "Animated," with works by Carroll, Deering, Fine, Gutierrez, Mantello, Marks, Steck, Veca, others; "What is Art," organized by students of the Satellite Academy; "Night Waters," an installation by Lynne Yamamoto; "Pink Project," by Portia Munson; "No Means No," an audio project by Ann-Sargent Wooster; through 6/25.

**BAER**—476 Broome St. (431-4774). Works by Dow, Graff, Mellyn; through 6/4.

**FOSTER GOLDSTROM**—560 Broadway (941-9175). "Orga-Morphic Clay," with vessels and sculptures by Aberle, Blacklock, Carpenter, Carver, Dickey, Geffen, Gustin, Parry, Zimmerman; 5/18-6/30.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). Collaborative works by the Argentinean artists' collective, "Por el Ojo"; through 6/11.

**GOLDEN**—39 Wooster St. (274-0080). "Al Dente," with works by Abbott, Ashley, Gerber, Gubash, Marti, Masullo, Mayerson, Netsky, Vanderlip, White; 5/18-6/25.

**HALLER**—560 Broadway (219-2500). "Gestural Minimalism," with paintings by Anthony, Blum, Chandler, Girardoni, Roberts, Stojak, Streeter, Weber, Yokose, others; through 6/15.

**JORDON**—580 Broadway (343-0304). Recent paintings and sculpture by artists who emerged during the 1950s and are associated with the New York School, including Asher, Fromboluti, Kriesberg, Rose, Slivka, Speyer, Stefanelli, Strogilos, Thomas; through 6/25.

**LENNON, WEINBERG**—580 Broadway (941-0012). Recent paintings by Bordo, Palazzolo, Scherman, Schmersal, Turner; through 6/11.

**MEISEL**—141 Prince St. (677-1340). Paintings by Green, Johnson, Webb; through 5/26.

**MOMENTA**—80 Mercer St. (718-782-8907). Works by Benedict, Blanchon, Edelson, Hammond, Henry, Jean, Reiss, Schachter, Tisdale, Ventura; through 6/4.

**SPERONE WESTWATER**—121 Greene St. (431-3685). "Passage to India: India Court Painting in the 17th and 18th Centuries," with 85 Indian miniatures from the Mughal, Rajput, and Deccani regions; through 6/11.

**THREAD WAXING SPACE**—476 Broadway (966-9520). Installation based on the Marquis de Sade by Nayland Blake; works by Ellen Driscoll and Neme Humphrey; through 6/11.

**WELLESLEY ROSS**—77 Mercer St. (941-0954). Paintings by Baumann, Davis, Hannah, Myers, Stafford, Terry, Witz, others; through 5/28.

**WIMMER**—560 Broadway (274-0274). Works that present Gertrude Stein as an icon, by Alexis, Blondel, Fletcher, Miller, Szymansky, Wynne; through 5/28.

### Other

**COLUMBIA UNIVERSITY**—Rare Book and Manuscript Library in Butler Library, Broadway and 116th St. (854-2232), Mon.-Fri. 9-4:45. "The World on Paper: A Celebration of the Mapmaker's Art"; through 6/3. "Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects," through 6/4, at Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288).

**WHITE COLUMNS**—154 Christopher St. (924-4212). "Alan Belcher: Complex"; "White Room Program: Rosana Fuentes, Mike Gonzalez, Tatyana Gubash"; through 5/27.

### PHOTOGRAPHY

**WILLIAM ABRANOWICZ**—Recent black-and-white landscapes, still lifes, and portraits; through 6/4. Witkin, 415 W. Broadway (925-5510).

**BAA PROJECTS**—578 Broadway (925-9735). Portraits by Appelt, Berg, Callahan, Kronholm, Mann, McCall, Sal, Uelsmann, Witkin, others; through 5/28.

**A.A. BURNETT**—Black-and-white hand-painted nude studies of a young girl; through 7/4. Rice, 325 W. 11th St. (366-6660).

**HANNAH COLLINS**—Large-scale black-and-white images taken in the Sahara Desert near Cairo, and in Istanbul and Warsaw, mounted on linen; through 6/11. Castelli, 420 W. Broadway (431-5160).

**KEN DRUSE**—Photographs from his new book, *The Natural Habitat Garden* (Clarkson Potter/Publishers); through 6/26. Wave Hill, 675 W. 252 St. Bronx (718-549-3200).

**TRIA GIOVAN**—Color photographs taken in Cuba between 1990 and 1994; 5/24-6/18. Condeso/Lawler, 524 Broadway (219-1283).

**EMMET GOWIN**—Recent aerial photographs of ballistic missile sites, military bases, and mining and chemical operations in the American West and the Czech Republic; through 6/4. Pace/MacGill, 32 E. 57th St. (759-7999).

**HOUK FRIEDMAN**—851 Madison Ave. (628-5300). "Non-Objective Photography Between the Wars," with photographs by Hoepfner, Kepes, Man Ray, Quigley, Pirrone, others; through 7/1.

**I.C.P.**—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6. \$4; students and seniors \$2.50. "Henri Cartier-Bresson: Hommage"; through 9/4.

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680), Tue. 11-8, Wed.-Sun. 11-6. \$4; students and seniors \$2.50. "Red White Blue and God Bless You: A Portrait of New Mexico by Alex Harris"; "American Ground Zero: The Secret Nuclear War, A Documentary by Carole Gallagher"; through 6/19.

**ERIC LINDBLOOM**—Black-and-white photographs of statuary and architecture in Florence; through 6/18. 292, 120 Wooster St. (431-0292).

**EDWARD MATALON**—Color photographs that fuse images of art from the past five hundred years; through 6/11. Perspective, 19 E. 71st St. (249-5557).

**ANDREW MOORE**—Silver print portraits made from images taken with a pinhole camera; through 6/4. Borden, 560 Broadway (431-0166).

**ROBERT GLENN KETCHUM**—A retrospective of photographs of the American landscape taken over the last 25 years; through 5/28. Aperture, 20 E. 23rd St. (505-5555).

**LEON LEVINSTEIN/FRANK PAULIN**—Photographs of New York City street life by both; through 6/18. Greenberg, 120 Wooster St. (334-0010).

**MARI MAHR**—Large-scale photographs that combine documentary, found, and constructed imagery; through 6/24. Benrubi, 52 E. 76th St. (517-3766).

**MUKY MUNKACSI**—Production and publicity stills from *The Apartment*, *Barefoot in the Park*, *Midnight Cowboy*, *Still of the Night*, and other films made in New York between 1957 and 1982, and a selection of studio portraits of actors; through 9/5. American Museum of the Moving Image, 35 Ave. at 36th St., Astoria (718-784-4520), Tue.-Fri. 12-4, Sat. and Sun. 12-6, \$5 adults, \$4 seniors, \$2.50 children and students.



**WOJCIECH PRAZMOWSKI/MICHAEL TOROSIAN**—Photomontages of found photographs that explore such themes as the passing of time, the history of Poland, and the fleeting moments of family and group gatherings, by a young Polish artist/Nude studies. Through 5/28. Lowinsky, 578 Broadway (226-5440).

**LURIE SIMMONS**—Staged photographs of ventriloquist dummies; through 5/28. Metro Pictures, 150 Greene St. (925-8335).

**W. EUGENE SMITH**—Photographs from this *Life* photographer's best-known photojournalistic essays; 5/12-7/2. Mann, 42 E. 76th St. (570-1223).

**STALEY-WISE**—560 Broadway (966-6223). Photographs and gravures of Native Americans taken between 1900 and 1930, by Curtis, Gilpin, Jackson, Rinehart, others; 5/20-6/18.

**JOCK STURGES**—Nude studies of a young female model taken between 1987 and 1993 at a naturist resort in France; through 5/28. Miller, 138 Spring St. (226-1220).

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 6/12: "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Through 6/18: "Timo Sarpaneva: A Retrospective."

**AMERICAN MUSEUM OF NATURAL HISTORY**—200 W. 79th St. (769-5100). Sun.—Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium (Mon.—Fri. 12:30-4:45, Sat. 10 a.m.-6:30, Sun. 12-6:30; \$7 adults, \$4 children)... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection... The Barosaurus... Hall of Human Biology and Evolution.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tue.—Sat. 11 a.m.-6 (Thur. until 8), Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 7/31: "Buddha of the Future: An Early Maitreya from Thailand." Through 6/26: "Asia/America: Identities in Contemporary Asian American Art."

**BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.—Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 7/31: "Louise Bourgeois: Locus of Memory, Works 1982-1993." Through 6/30: "Red Grooms's Dame of the Narrows and the Greater New York Harbor."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.—Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/14: "Packaging the New: Design and the American Consumer 1925-1975." Through 9/11: "Toward Modern Design: Revival and Reform in Applied Arts." Through 9/18: "A Royal Gift: The 1826 Porcelain Jewel Cabinet."

**DIA CENTER FOR THE ARTS**—548 W. 22nd St. (431-9232). Thu.—Sun. noon-6. Suggested contribution \$3. Installation by Dan Graham. Through 6/19: "James Coleman, Projected Images: 1972-1994." Through 6/19: "Ann Hamilton: Tropes." Through 6/19: "Katharina Fritsch." 393 W. Broadway, Wed.—Sat. noon-6. Through 6/19: "Walter De Maria's 'The Broken Kilometer.'" 141 Wooster St., Wed.—Sat. noon-6. Through 6/19: "Walter De Maria's 'The New York Earth Room.'"

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tue.—Sat. 10 a.m.-6, Sun. 1-6. \$5, students and seniors \$3. Children under 10 not admitted. 5/24-8/21: "The Currency of Fame: Portrait Medals of the Renaissance."

**GREY ART GALLERY & STUDY CENTER**—New York University, 33 Washington Place (998-6780). Tue., Thur., Fri. 11 a.m.-6:30, Wed. 11 a.m.-8:30, Sat. 11 a.m.-5. Free. Through 5/21: "Todd Watts: New Lamps for Old."

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St. (423-3500). Sun.—Wed. 10 a.m.-6, Fri. and Sat. 10 a.m.-8 (Fri. 6-8 pay what you wish), closed Thu. \$7, students and seniors \$4. 5/20-9/11: "The Tradition of the New: Postwar Masterpieces from the Guggenheim Collection." Through 6/1: "Women on the

Edge: Twenty Photographers in Europe, 1919-1939."

**GUGGENHEIM MUSEUM SOHO**—575 Broadway (423-3500). Sun., Wed., Thur., Fri. 11 a.m.-6, Sat. 11 a.m.-8 p.m., closed Mon. and Tue. \$5; students and seniors \$3. Through 7/31: "Rolywholyover: A Circus." Through 8/94: "Watercolors by Kandinsky at the Guggenheim Museum."

**JAPAN SOCIETY**—333 E. 47th St. (832-1155). Tue.—Sun. 11 a.m.-5. Suggested contribution \$2.50. Through 5/22: "Japan: A Cartographic Vision—European Printed Maps from the Early 16th to the 19th Century."

**JEWISH MUSEUM**—1109 Fifth Ave. (423-3200). Sun., Mon., Wed., Thur. 11 a.m.-5:45, Tue. 11 a.m.-8. \$6; \$4 students and seniors; free Tue. 5-8. Through 6/94: "In This House: A History of the Jewish Museum." Through 6/94: "The Best Day of the Week: An Exhibition for Families." Through 8/28: "A Postcolonial Kinderhood: Installation by Elaine Reichek." Through 7/31: "The Art of Memory: Holocaust Memorials in History."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue.—Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. Through 7/24: "American Impressionism and Realism: The Painting of Modern Life, 1885-1915." Through 7/24: "American Impressionism and Realism: Drawings, Prints, and Photographs." Through 10/9: "Modern Furniture." Through 12/31: "Divine Protection: Batak Art of North Sumatra." Through 7/17: "Sidney Nolan: The Ned Kelly Paintings." Through 7/31: "Petrus Christus: Renaissance Master of Bruges." Through 8/21: "Waist Not." Through 9/2: "The Hero Twins in Ancient Maya Myth: Rollout Photographs by Justin Kerr." Through 9/4: "The Decorative Arts of Frank Lloyd Wright in the Metropolitan Museum of Art." The Cloisters, Fort Tryon Park (923-3700). Tue.—Sun. 9:30 a.m.-4:45. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.—Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$5; students and seniors \$3. Through 8/28: "Burne-Jones's Illustrations for 'The Fairy Family'." Through 8/7: "Treasures in Heaven: Armenian Illuminated Manuscripts." Through 8/28: "Your Loving Father: Theodore Roosevelt Writes to His Son." Through 8/28: "Treasures from the Permanent Collections." Through 8/28: "Gifts from the Collection of Otto Manley."

**MUSEUM FOR AFRICAN ART**—593 Broadway (966-1313). Tue.—Fri. 10:30 a.m.-5:30, Sat. 12-8, Sun. 12-6. \$4; seniors, students, and children \$2. Through 8/7: "Fusion: West African Artists at the Venice Biennale." Through 8/7: "Western Artists/African Art."

**EL MUSEO DEL BARRIO**—1230 Fifth Ave., at 104th St. (831-7272). Wed.—Sun. 11 a.m.-5. Suggested admission \$4; students and seniors \$2. Through 1/15/95: "Artists Talk Back: Visual Conversations with El Barrio."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9480). Sat.—Tue. 11 a.m.-6, Thu. and Fri. 12 noon-8:30, closed Wed. \$7.50; students and seniors \$4.50; Thu. and Fri. 5:30-8:30 pay what you wish. Through 6/6: "Projects: Karin Sander." Through 5/24: "Three Masters of the Bauhaus: Lyonel Feininger, Vasily Kandinsky, and Paul Klee." Through 7/5: "Thresholds/Bernard Tschumi: Architecture and Event."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Wed.—Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 9/18: "A Treasury of New York Silver." Through 10/18: "Modern Metropolis: Vintage Prints of New York in the Early 20th-Century." Through 9/18: "Pride=Power, An Exhibition Marking the 25th Anniversary of the Stonewall Rebellion." Through 5/29: "Broadway Cavalcade: From the Battery to Harlem." Through 6/5: "Historic Glimpses of New York Neighborhoods."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Wed.—Sun. noon-5 (Fri. to 8). \$3.50, seniors and students \$2, free Fri. 5-8. 5/18-9/18: "Glancing Backward: Edith Wharton's New York." Through 9/4: "The Artist's Eye: Wayne Thiebaud."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Fri., Sun. noon-6, Sat.

noon-8. Closed Mon. and Tue. \$3.50; \$2.50 seniors and students. Through 8/7: "Huang Yong Ping: Chinese Hand Laundry." Through 8/7: "Chen Zhen: Field of Waste." Through 8/7: "Atsushi Nishijima: Mondrian Ping-Pong." Through 8/7: "Cindy Tower: Westward Expansion Inwards."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.-6, Thu.—Sat. 10 a.m.-6, closed Sun. and Mon. Through 8/6: "German Literary Landmarks: From the Enlightenment to the Romantic Era." Through 6/25: "Richard Long: Books, Prints, Printed Matter." Through 6/18: "Tracking the West: A.J. Russell Photographs of the Union Pacific Railroad."

**NOGUCHI MUSEUM**—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed., Sat., Sun. 11 a.m.-6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor (1904-1988) and a sculpture garden (on Sat. and Sun. a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for a roundtrip fare of \$5).

**P.S. 1 MUSEUM**—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.—Sun. 12-6. Suggested admission \$2. Through 6/10: "P.S. 1 Studio Artists, 1994"; "Farewell to Bosnia: New Photographs by Gilles Peress."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.—Fri. 12 noon-3:30, Sun. 1-4:30, closed Sat. \$3; \$2 students and seniors. Furnished rooms from the Federal Period (1790-1830).

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.—Fri. 10 a.m.-5, Sat.—Sun. 1-6. \$5; seniors \$3, children \$1. 5/22-7/3: "The 25th Anniversary Exhibition: Selected Works on Paper from The Studio Museum in Harlem Permanent Collection, Part II."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thu. 1-8 (free 6-8), Tue. for scheduled education programs only, closed Mon. \$6; students and seniors \$5. "Calder's Circus."... Through 10/9: "Joseph Stella." Through 6/19: "Isamu Noguchi: Early Abstraction." Through 9/4: "Ideas and Objects: Selected Drawings and Sculptures from the Permanent Collection." Through 6/26: "Richard Avedon: Evidence 1944-1994." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.—Fri. 11 a.m.-6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.—Sat. 7:30 a.m.-9:30 p.m.; Sun. and holidays 11 a.m.-7). Free. Through 7/1: "Leone & MacDonald: New Work." Through 7/1: "Sam Gilliam: Golden Element Inside Gold."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 5/18 at 7 and 5/19 at 10 a.m.: "Important Latin American Paintings, Drawings, Sculpture, and Prints." On view from 5/14. 5/18 at 10 a.m. and 2: "Important and Fine Old Master Paintings." On view from 5/14. 5/20 at 10 a.m.: "The Jerome Shochet Collection of Manuscripts and Signed Photographs." On view from 5/14. 5/20 at 2: "American Historical Documents." On view from 5/14. 5/23 at 10 a.m. and 2: "Native North American Art." On view from 5/21.

**CHRISTIE'S EAST**—219 E. 67th St. (606-0400). 5/18 at 10 a.m. and 2: "U.S. and Worldwide Stamps and Covers." On view from 5/14. 5/23 at 1: "American Paintings." On view from 5/21. 5/24 at 1: "19th-Century European Paintings, Drawings, and Watercolors." On view from 5/21.

**DOYLE**—175 E. 87th St. (427-2730). 5/18 at 10 a.m.: "Important 17th & 18th-Century English & Continental Furniture & Decorations." On view from 5/14.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 5/18 at 10:15 a.m. and 2: "Latin American Art, Part II." On view from 5/14. 5/19 at 10:15 a.m. and 2: "Old Master Paintings." On view from 5/14. 5/20 at 2: "Property from the Estate of Wendell Cherry." On view from 5/14. 5/21 at 2: "French Furniture." On view from 5/14. 5/24 at 10:15 a.m. and 2: "American Indian Art." On view from 5/21.

**SWANN**—104 E. 25th St. (254-4710). 5/19 at 10:30 a.m.: "Maps & Atlases, Decorative Graphics, and Ephemera, Including Postcards." On view from 5/16.



# MUSIC AND DANCE

COMPILED BY VIVIAN BARAD

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall**, Seventh Ave. at 57th St. (247-7800).

**City Center**, 131 W. 55th St. (581-1212).

**Joyce Theater**, 175 Eighth Ave. at 19th St. (242-0800).

**Kaye Playhouse**, 68th St., between Park and Lexington Aves. (772-4448).

**Lincoln Center**: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

**Madison Square Garden and The Paramount**, Seventh Ave. at 33rd St. (465-6741).

**Merkin Concert Hall**, Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum**, Fifth Ave. and 82nd St. (570-3949).

**Miller Theatre**, Broadway and 116th St. (854-7799).

**92nd St. Y**, on Lexington Ave. (996-1100).

**Radio City Music Hall**, Sixth Ave. and 50th St. (247-4777).

**Symphony Space**, Broadway at 95th St. (864-5400).

**Town Hall**, 123 W. 43rd St. (840-2824).

## CONCERTS

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.-Sun., noon-2 and 3-7. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### Wednesday, May 18

**KIRI TE KANAWA**—Avery Fisher Hall at 8. Sold out.

**ORATORIO SOCIETY OF NEW YORK**, Lyndon Woodside conducting. Featuring bass Paul Plishka. Arias and choruses by Mussorgsky, Verdi, Wagner. Carnegie Hall at 8. \$14-\$43.

**LITTLE ORCHESTRA SOCIETY**, Dino Anagnost conducting. Featuring harpsichordist Kenneth Cooper. "Vivaldi's Venice." Alice Tully Hall at 8. \$18-\$30.

**DEBORAH HARRY**—New-wave oldster. Irving Plaza, 17 Irving Pl., at 15th St. (777-6800), at 9. \$16.50.

**DON HULBERT**, flutist. With pianist Carolyn Guzski and others. Works by Bach, Enesco, Messiaen, others. Merkin Concert Hall at 8. \$15.

**ELIZABETH WEISS**, violinist. With pianist Timothy Long. Works by Brahms, Szymanowski, Webern, Bach. Weill Recital Hall at 8. \$12.

**ISRAEL CHORBERG**, violinist. Works by Chambers (premiere), Cervetti (premiere), others. St. Paul's Chapel, 116th St. and Broadway (877-7843), at 8. \$5.

**JAZZ COMPOSERS COLLECTIVE**—The John Schroeder Septet and the Bill Mays Quintet. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$7.

**RICHARD KEENE ENSEMBLE**—Avant-garde jazz. Context Studio, 28 Ave. A (925-5256), at 8. \$7.

**ST. BARTHOLOMEW'S CHOIR**, James Litton conducting. Works by Bernstein, Duckworth. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616, ext. 249), at 8. \$10-\$25.

**DARDANELLE**, pianist/vocalist. With the London Friends Quartet. Jazz. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30. \$4.

**JAY ELFENBEIN**, bass. With the Ivory Consort. A program of Renaissance music. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

**CONCERT ARTISTS GUILD COMPETITION**—Final round. Merkin Concert Hall from 9:45 to 5:15. Free.

### Thursday, May 19

**NEW YORK PHILHARMONIC**, Kurt Masur conducting. Featuring violinist Charles Rex and cellist Christopher Rex. Works by Strauss, Paulus, Brahms. Avery Fisher Hall at 8. \$12-\$55.

**NEW YORK YOUNG PEOPLE'S CHORUS**, Francisco Nunez conducting. Spirituals, folk hymns, jazz, and Nunez's *Misa Pequena* (premiere). Benefit for the chorus. Central Presbyterian Church, 593 Park Ave. at 64th St. (876-9449), at 7:30. \$10.

**BUDDY GUY**—Bluesman. With the Saturday Night Live Band. Irving Plaza, 17 Irving Pl., at 15th St. (777-6800), at 9. \$19; \$23 day of show.

**THE BEATS**—A program of jazz and poetry with Allen Ginsberg, Lawrence Ferlinghetti, Michael McClure, and others. Town Hall at 8. \$18-\$30.

**JUILLIARD ORCHESTRA**, Otto-Werner Mueller conducting. With pianist Ju-Ying Song. Works by Debussy, Ravel, Beethoven. Alice Tully Hall at 8. Free; tickets required.

**JAMIE KNIGHT**, jazz singer. With comedian Jane Stroll. Benefit for New York Therapeutic Communities. Weill Recital Hall at 8. \$25-\$75.

**MOSTLY NEW MUSIC**—Horn player William Purvis, clarinetist Jean Kopperud, and others. Works by Stephen Dembski. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$8.

**MAX NAGL**, composer/woodwind player. With saxophonist Dan Froot and percussionist Patrice Heral. Nagl's *WUMMI! ZACK!* P.S. 122, 150 First Ave., at 9th St. (477-5288), at 7:30. \$8.

**MICHAEL BACH**, cellist, and **ANTHONY DE MARE**, pianist. Feldman's *Patterns in a Chromatic Field*. Goethe House/German Cultural Center, 1014 Fifth Ave., at 82nd St. (439-8700), at 7. Free.

**BARGEMUSIC**—Violinist Ivan Chan, cellist Wilhelmina Smith, and others. Works by Haydn, Bartok, Brahms. Under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30. \$20.

### Friday, May 20

**NEW YORK PHILHARMONIC**—See 5/19. Today at 2.

**CHRIS MERRITT**, tenor. With pianist Warren Jones. Works by Haydn, Liszt, Berlioz, Strauss, Beethoven, others. Carnegie Hall at 8. \$15-\$35.

**BUDDY GUY**—See 5/19.

**AN EVENING WITH WBGO**—WBGO's 15th anniversary and tribute to Dizzy Gillespie. Featuring Lionel Hampton and his orchestra. Town Hall at 8. \$18-\$25.

**ANONYMOUS 4**—Vocal quartet. A program of 12th- and 13th-century French ecclesiastical works. St. Michael's Church. 99th St. and Amsterdam Ave. (678-7828), at 8. \$12.

**NEW YORK YOUNG PEOPLE'S CHORUS**—See 5/19.

**SUSAN ROSENBAUM**, soprano. With pianist Steven Eldredge. Works by Oldham (premiere), Handel, Strauss, Bolcom, others. Weill Recital Hall at 8. \$20.

**BRUCE COCKBURN**—Heavy-handed p.c. rocker. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. \$22.50; \$25 day of show.

**WILLIAM BOLCOM**, pianist, and **JOAN MORRIS**, mezzo-soprano. Metropolitan Museum at 7. Sold out.

**VIRTUOSI QUINTET**—Works by Piston, Fine, Paulus, others. Christ and St. Stephen's Church, 120 W. 69th St. (569-3667), at 8. \$10.

**MOSTLY WOMEN COMPOSERS FESTIVAL**—The Nicolo String Quartet, violist Rozanna Weinberger, and pianist Evelyn Luest. Works by Berk, Yi, Shatin, Walker, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 7. Free.

**AMOR ARTIS**, Johannes Somary conducting. Works by Lassus, Palestrina. St. Jean Baptiste Church, 76th St. and Lexington Ave. (874-4513), at 8. \$15.

**COMPOSERS CONCORDANCE**—Violinist Renee Jolles, marimbist Nancy Zeltsman, and others. Works by Thorne, Pleskow, others. Kosciuszko Foundation, 15 E. 65th St. (564-4899), at 8. \$8.

**GREENWICH VILLAGE SINGERS**, led by Mark Mangini. With organist Walter Hilse. Works by Dvorak, Hoiby, others. Church of the Incarnation, 209 Madison Ave., at 35th St. (387-8048), at 8. \$12 and \$15.

**CINDY MANGSEN & STEVE GILLETTE**, folk singers/songwriters. Church of Our Lady of Peace, 237 E. 62nd St. (718-601-2671), at 8. \$13.

**NEW YORK GUITAR QUARTET**—Works by Piazzolla, Surla, Ruiz-Pibo, others. St. Peter's Church, 346 W. 20th St. (691-6263), at 8. \$6.

**MARGARET LANGSTON**, soprano, and **TONY FALARD**, guitarist. Works by Falla, Sors, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

### Saturday, May 21

**MALVINA LESHOCK**, pianist. Works by Bach, Mozart, Chopin, Villa-Lobos. Weill Recital Hall at 5:30. \$15.

**NEW YORK PHILHARMONIC**—See 5/19.

**MUSICA SEGRETA**—"Baroque Music for the New World." Alice Tully Hall at 8. \$25 and \$30.

**MATTHEW SWEET**—Sassy rock. The Academy, 234 W. 43rd St. (840-9500), at 8. \$17.50; \$19 day of show.

**JUILLIARD STRING QUARTET**—All-Brahms program. Metropolitan Museum at 8. \$20.

**JULIO SABALA**, vocalist and pop-star impersonator. Radio City Music Hall at 8. \$35-\$45.

**CRIS WILLIAMSON & TRET FURE**, folk singer/songwriters. With comedian Suzanne Westenhofer. Town Hall at 8. \$20-\$35.

**LAURA WARFIELD**, folk singer/songwriter. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. \$7-\$10.

**ELEANOR ELKINS**, pianist. Works by Bell, Tann, Schonthal, Singer, others. St. Michael's Church, 224 W. 99th St. (914-631-4361), at 8. \$9.

**BALAZS MONOKI** and **JORDI QUEROL**, pianists. Works by Chopin, Albeniz. Weill Recital Hall at 8:30. \$12-\$15.

**HONG SOON CHUNG**, soprano. Works by Mozart, Schubert, Faure, others. Merkin Concert Hall at 9. \$15.

**HANK JOHNSON TRIO**—Jazz. University of the Streets, 130 E. 7th St., at Ave. A (254-9300), at 9. \$10.

**C.A.S.Y.M. STEEL ORCHESTRA & DANCERS**, led by Ardin Herbert. A program of West Indian calypso, jazz, and more. Brooklyn Center, Flatbush and Nostrand Aves., Brooklyn (718-951-4500), at 8. \$10.

### Sunday, May 22

**TRIBUTE TO MILES DAVIS**—With pianist Jim McNeely, drummer Bob Moses, saxophonist Dennis Mitchell, trumpeter Ravi Best, and bassist Jesse Crawford. Weill Recital Hall at 2. \$7.



# SOLUTIONS TO LAST WEEK'S PUZZLES

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## NEW YORK

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## MUSIC & DANCE

**BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA**, Steven Levy conducting. Featuring pianist Len Horovitz and violinist Justine Fang Chen. Works by Grieg, Schubert, others. Town Hall at 2. \$10.

**OMNI ENSEMBLE**—"Korungo and Friends," a program of new, Korean-influenced works. Greenwich House Music School, 27 Barrow St. (242-4770), at 2. \$10.

**BROADWAY BACH ENSEMBLE**—With violoncellist Maxine Neuman. Works by Lully, Haydn, others. Advent Lutheran Church, 93rd St. and Broadway (866-2100), at 2. Free.

**KATHRYN WOOD**, flutist, and **JOAN FORSYTH**, pianist. Works by Bach, Haydn, others. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2:30. \$10.

**AMERICAN SYMPHONY ORCHESTRA**, Leon Botstein conducting. Featuring pianist Awadagin Pratt. Works by Pader, Kolb, Wilson, Del Tredici. Avery Fisher Hall at 3. \$18-\$35.

**NEW YORK YOUTH SYMPHONY**, Miguel Harth-Bedoya, Hilan Warshaw, and Stephen Coleman conducting. Works by Ravel, Fitch (premiere), Strauss, Verdi, Copland. Carnegie Hall at 3. Free; tickets required.

**MUSIC OF RUSSIA & TIBET**—Russian folk music on traditional instruments; and Tibetan folk music performed by the Cholsom Group. Metropolitan Synagogue, 40 E. 35th St. (679-8580), at 3. \$12 and \$15.

**LAURA WARFIELD**—See 5/21. Toady at 3.

**SPENCER SMITH**, baritone, and **DAVID JUTT**, pianist. Works by Schubert, Strauss, Ives, Griffes. Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

**LUCY GALLINER & FRIENDS**—Jazz. University of the Streets, 130 E. 7th St., at Ave. A (254-9300), at 5. \$10.

**MILTON CRUZ**, pianist. Works by Schubert, Haydn, Chopin, Strauss/Evler, others. Weill Recital Hall at 5:30. \$20 and \$25.

**WORLD STAGE CONCERT**, John Silantien and William Caldwell conducting. Works by Mozart, Schubert. Carnegie Hall at 8. \$10-\$30.

**JUNG-JA KIM**, pianist. Works by Bartok, Beethoven, Rachmaninoff. Benefit for Ewha HS. Merkin Concert Hall at 8. \$20.

**MICHAEL BACH**, cellist, and **ANTHONY DE MARE**, pianist. Works by Cage, Bach, Bachtscha, Zimmermann. Miller Theatre at 8. \$15.

**VIRTUOSO STRINGS**, Laurine Celeste Fox conducting. With horn player Philip Myers. Works by Handel, Vivaldi, others. Chapel of the Good Shepherd, 543 Main St., Roosevelt Island (929-8343), at 4. \$10.

**BARGEMUSIC**—See 5/19. Today at 4. \$23.

**BROOKLYN'S YIDDISH THEATER & RADIO**—Featuring actress/vocalist Lillian Lux, the Original Klezmer Jazz Band, and others. Brooklyn Center, Flatbush and Nostrand Aves., Brooklyn (718-951-4500), at 2. \$15.

### Monday, May 23

**ITZHAK PERLMAN**, violinist. With pianist Samuel Sanders. Gala concert program TBA. Metropolitan Museum (570-3949), at 8. Standing room only, \$75.

**NEW YORK PHILHARMONIC ENSEMBLES**—"American Eccentrics," program includes works by Bowles, Cage, Riley, others. Merkin Concert Hall at 8. \$15. At 6:30: Panel discussion with composers Henry Brant, Alvin Lucier, Pauline Oliveros, Conlon Nan-carrow, and sound sculptor Trimpin.

**MINERVA WORLD PREMIERE SERIES**—Featuring cellist Carter Brey and the Shanghai String Quartet. Works by Hush (premiere), Bach, Schubert. Kaye Playhouse at 8. \$20 and \$28.

**MERIDIAN STRING QUARTET**—With violist Paul Neubauer and pianist Seymour Lipkin. All-Dvorak program. Weill Recital Hall at 8. \$12.

**FOLKSONGS PLUS**—Benefit concert featuring Tom Paxton, the Chad Mitchell Trio, Peter, Paul & Mary, Tom Chapin, and others. 92nd Street Y (415-5488), at 8. \$200 and up.

**MARIE PLETTE**, soprano. Works by Freed, Poulenc, Griffes, others. Kaye Playhouse at 6. Free.

### Tuesday, May 24

**THE PRETENDERS**—Timeless rock. Irving Plaza, 17 Irving Pl., at 15th St. (777-6800), at 9. \$20.

**NEW YORK PHILHARMONIC**—See 5/19. Tonight at 7:30.

**ST. LUKE'S CHAMBER ENSEMBLE**—With pianist Donn-lee Weng. Works by Mozart, Hummel, Bach. Merkin Concert Hall at 8. \$15.

**HELIOS**—Works by Britten, Schubert, McKinley, Ochiai, Gorzanis, Sims. Weill Recital Hall at 8. \$15.

## OPERA

**GILBERT & SULLIVAN SOCIETY**—CAMI Hall, 165 W. 57th St. (722-1285). 5/19 at 8: *Gilbert and Sullivan's Patience*. Free.

**LES ARTS FLORISSANTS**—BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4129). 5/19 and 5/21 at 7:30; 5/22 at 3: *Chapentier's Medee*. \$20-\$55.

## DANCE

### New York City Ballet

**NEW YORK STATE THEATER**—Through 6/26. Tickets: \$10-\$62. 5/18 at 8: *Diamond Project Ballets*. 5/20 at 8: *Fantasy*; *Apollo*; *I'm Old Fashioned*. 5/21 at 2: *Songs of the Auvergne*; *Andantino*; *Diamond Project Ballet*; *Agon*. 5/21 at 8: *Diamond Project Ballets*. 5/22 at 1: *Diamond Project Ballet*; *Agon*; *Brahms-Schoenberg Quartet*. 5/22 at 7: *Ballo della Regina*; *Concertino*; *Le Tombeau de Couperin*; *I'm Old Fashioned*. 5/24 at 8: *Concerto Barocco*; *Ives*; *Songs*; *Symphony in C*.

### American Ballet Theatre

**METROPOLITAN OPERA HOUSE**—Through 6/4. Tickets: \$16-\$95. 5/18 at 2 and 8; 5/19 at 8: *Manon*. 5/20 at 8; 5/21 at 2 and 8; 5/23 and 5/24 at 8: *Nutcracker*.

### Other

**BIRLIBIRLOQUE DANCE THEATER**—Washington Square United Methodist Church, 135 W. 4th St. (995-1961). 5/20 and 5/21 at 8: A program of new works including *Vanity Blues* and *Penelopeando*. \$10.

**CHEN & DANCERS**—La MaMa, 74A E. 4th St. (475-7710). 5/18-5/21 at 7:30; 5/22 at 3: *Hidden Voices* (premiere) and *Opening the Gate*, with music performed live by Music From China. \$10.

**DAVID DORFMAN DANCE**—The Kitchen, 512 W. 19th St. (255-5793). 5/19-5/22 at 8:30: *Bull*; *Killer*; *The Partial Truth*; and a new, as yet untitled, work with music by Guy Kluevesek. \$15.

**DIABLO**—Joyce Theater. 5/17-5/20 at 8; 5/21 at 2 and 8; 5/22 at 2 and 7:30; 5/24 at 8: *Diablo*, a flamenco dance drama featuring dancer Jose Greco. \$25.

**DRAFTWORK**—Dancepace Project at St. Mark's Church, Second Ave. and 10th St. (674-8194). 5/22 at 3: *Rosanna Gamson's Alf Layla Wa Layla/A Thousand Nights and One Night*. Free.

**4 MAKES 5**—Pace Downtown Theater, 3 Spruce St. (346-1715). 5/20 and 5/21 at 8; 5/22 at 3: New works by Yung-Yung Tsui, Kenneth Topping, Camille Brown, and Marianne Bachmann. \$15.

**KUT CHOOM**—Dance Theater Workshop, 219 W. 19th St. (924-0077). 5/19-5/22 at 8: Korean ritual dances performed by Myung-soo Kim. \$12.

**NATIONAL DANCE INSTITUTE**—The Paramount. 5/22 at 7; 5/23 at 7 (gala): Jacques D'Amboise's *Rosebud's Song*. \$15; gala tickets \$100 and up.

**PEARL LANG DANCE COMPANY**—92nd Street Y. 5/22 at 7: *Tehillim*; *Songs of Songs*; *Two Sephardic Songs*. \$5.

**THE SEVEN LAST WORDS**—Cunningham Studio, 55 Be-thune St. (627-1648). 5/20-5/22 at 9: Paul Sanasardo and John Passafiume's *The Seven Last Words*. \$12.

**SUSAN BRAHAM & SANGHI WAGNER**—Dancepace Project at St. Mark's Church, Second Ave. and 10th St. (674-8194). 5/20-5/22 at 8:30: Works include *Braham's Hide/Reveal* and *Wagner's Pearly Iridescent*. \$10.

**VERA MANTERO**—Dance Theater Workshop, 219 W. 19th St. (924-0077). 5/17 at 8: Portuguese choreographer Mantero presents *Sob*. \$12.

**WENDY OSSERMAN**—Mulberry Street Theater, 70 Mulberry St., 2nd Fl. (349-0126). 5/19-5/21 at 8: *Osserman's Progress and Soulskin*. \$10.

**YOUNG TALENT SERIES III**—Taipei Theater, McGraw-Hill Building, 1221 Ave. of the Americas (373-1850). 5/20 at 5:30: Shou-You Liu's *Kung Gei Gai*; and Ching-Wen Yeh's *The Ladder and Perpetrators*. Free.



# RESTAURANT

## DIRECTORY

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### KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

\*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### Lower New York

**BOOM**—152 Spring St. (431-3663). Casual. Global ethnic. Spcls: Vietnamese 5 spice quail, Chinese beggars chicken, Thai flat noodles. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D daily 6-2 a.m. Brazilian jazz every Mon. (E) AE.

**BOULEY**—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

**CAN**—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-10:30. Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, TM, V.

**CHANTERELLE**—2 Harrison St., at Hudson St. (966-6960). Formal. French. Spcls: seafood sausage, striped bass with fresh sage, poached duck breast, tropical fruit soup. Res. nec. L Tue.-Sat. noon-2:30. D Tue.-Sat. 6-10:30. Closed Sun.-Mon. (E) AE, DC, MC, V.

**HUDSON RIVER CLUB**—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5:30-10. Sun. noon-6. Pre-theater D Mon.-Fri. 5-6:30. Private parties for 15-150. (E) AE, MC, TM, V.

**L'ECOLE**—462 Broadway, at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-9:30. Private parties. Closed Sun. (M) AE, DC, MC, V.

**LE PACTOLE**—2 World Financial Ctr, on the balcony of the Winder Garden (945-9444). Dress opt. Contemporary and classic French. Spcls: fisherman's soup, tuna steak with ginger and cucumber coulis, tournedos of beef Roquefort. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30. Br Sun. noon-5. Private parties for 15-250. Closed Sat. (M-E) Cafe: Casual. French. Spcls: croque monsieur, penne with tomato and basil, steak au poivre with frite. L and D Mon.-Fri. noon-11. (M) AE, DC, MC, V.

**MONTRACHET**—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

**ONE IF BY LAND, TWO IF BY SEA**—17 Barrow St. (255-8649). Dress opt. Continental. Spcls: beef Wellington, rack of lamb, crabcakes. Res. sug. D only Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Private parties for 30-70. (E) AE, DC, MC, V.

**TENNESSEE MOUNTAIN**—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.-Wed. 11:30 a.m.-11. Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. Private parties for 10-100. (I) AE, DC, MC, TM, V.

**VEGETARIAN PARADISE**—33 Mott St., bet. Bayard St. and Chatham Square (406-6988). Casual. Chinese vegetarian. Spcls: Russian chowder, Paradise deluxe clay pot, vegetarian soy chicken in honey black pepper sauce. Res. sug. for 5 or more. L and D Sun.-Thu. 11 a.m.-10. Fri.-Sat. 11 a.m.-11. (I) No credit cards.

**WEST BROADWAY**—349 West Broadway, bet. Grand and Broome Sts. (226-5885). Casual. Modern American regional. Spcls: seared yellowfin tuna with tomato coriander broth and ginger chips, pan-roasted New York shell steak with mushroom ragout and the baby vegetable gang, crispy salmon filet with warm apple-bacon potato salad and red onion vinaigrette. Res. sug. L Tue.-Fri. noon-3. Br Sun. noon-4. D Tue.-Thu. 6-11, Fri.-Sat. till midnight, Sun. 4-9. Pre-theater D 6-9. Private parties for 20-135. Jazz Wed., Thu. and Br Sun. Closed Mon. (M-E) AE, CB, DC, MC, V.

**ZOE**—90 Prince St., bet. Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. L Tue.-Sat. noon-3. Br Sun. noon-3. D Tue.-Sat. 6-10:30. Sun. special magnum wine 5:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

**ZUTTO**—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. to 11. (I) AE, CB, DC, MC, TM, V.

### South Street Seaport

**CAFE FLEDERMAUS**—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese

pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun. noon-4. (I-M) AE, TM.

**FULTON STREET CAFE**—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.-4. D Mon.-Fri. 4-midnight, Sat.-Sun. till 1 a.m. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

**GIANNI'S**—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

**HARBOUR LIGHTS**—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sautéed salmon fillet. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 10 a.m.-4. D daily 4-2 a.m. Pisanist Thu.-Sun. Private parties for 150. (M-E) AE, CB, DC, MC, TM, V.

**LIBERTY CAFE**—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crab-meat fettuccine; grilled loin of tuna; Maine lobster; woodburning pizza oven. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30-3. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 100-200. Outdoor deck for 200. (M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight. (I-M) AE, CB, DC, MC, TM, V.

**MACMENAMIN'S IRISH PUB**—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, V.

**NORTH STAR PUB**—93 South St. (509-6757). Casual. English pub. Spcls: fish and chips, cornish pasties, scotch eggs, steak and kidney pie. Open for L and D daily 11 a.m.-2 a.m. (I) AE, DC, MC, V.

**PEDRO O'HARA**—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.-midnight. (I-M) AE, DC, MC, V.

**ROEBLING'S BAR AND GRILL**—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-2:30. D Sun.-Thu. 5-10, Fri.-Sat. till midnight. Bar open till 2 a.m. nightly. (M) AE, CB, DC, MC, TM, V.

**SEQUOIA**—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M) AE, CB, DC, MC, V.

**SGARLATO'S CAFE**—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine alfredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.-Sat. 11-4. Br Sun. 11-2:30. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

### Greenwich Village

**BOXERS**—190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak au poivre, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D daily 4-4 a.m. Private parties. (I-M) AE, CB, DC, MC, TM, V.



## RESTAURANTS

**CARIBE**—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.-Fri. noon-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 3:30-midnight. Private parties 40-80. (I) **AE, CB, DC, MC, V.**

**CENT'ANNI**—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15, Sat. to 11:30, Sun. 5-10:30. (M-E) **AE.**

**EL CHARRO ESPANOL**—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: veal chop ala plancha, paella Valenciana, mariscada with green sauce. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. 2-hrs. free D parking. Also 58 E. 34th St. (689-1019). (M) **AE, CB, DC, MC, V.**

**GOTHAM BAR & GRILL**—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:30. (E) **AE, CB, DC, MC, V.**

**ONE FIFTH AVENUE**—1 Fifth Ave., at 8th St. (529-1515). Casual. Seafood. Spcls: grilled octopus with panzanella salad and red wine vinaigrette; grilled yellow fin tuna with baby bok choy, cous-cous and coriander chutney, roast chicken with polenta, sweet corn and fava beans. Res. sug. Br Sun. noon-3. D Sun.-Thu. 5:30-10, Fri.-Sat. to 10:30. Private parties for 60. (E) Cafe: Plateau de fruits de mer, house smoked white fish, red snapper ceviche. (M) **AE, DC, MC, V.**

**ROSE CAFE**—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare seared tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; aged charcoal grilled shell steak with garlic mashed potatoes and sauteed vegetables. Res. sug. Open for L and D daily 11:30 a.m.-1 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. (M) **AE, MC, V.**

**TIO PEPE**—168 W. 4th St. (242-9338). Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun.-Sun. noon-4. D Sun.-Thu. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) **AE, CB, DC, MC, V.**

### 14th-42nd Streets, East Side

**THE BACK PORCH**—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M) **AE, CB, DC, MC, V.**

**CATERINA'S**—213 E. 38th St. (922-3609). Casual. Northern Italian. Spcls: chicken primavera, double-cut veal chop with peppers and mushrooms, Norwegian grilled or poached salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to 11:30. Prix fixe D 4:30-7. Pianist Tue.-Sat. Closed Sun. (M) **AE, CB, DC, MC, TM, V.**

**FINO**—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon-11. Private parties for 70. Closed Sun. (M) **AE.**

**HAROLD'S**—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Caesar salad with chicken or shrimp. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10. Private parties for 6-60. (M) **AE, CB, DC, MC, V.**

**LA COLOMBE D'OR**—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: soupe de poisson, bouillabaisse, confit de canard aux figues. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M-E) **AE, DC, MC, TM, V.**

**LA MAISON JAPONAISE**—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.-Fri.

11:45-2:30. D Mon.-Sat. 5:30-10:30. Private parties for 25-80. Closed Sun. (M) **AE, CB, DC, MC, V.**

**LES HALLES**—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) **AE, CB, DC, MC, V.**

**MESA GRILL**—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale. Res. nec. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) **AE, DC, MC, V.**

**METROPOLIS CAFE**—31 Union Sq. West. (675-2300). Dress opt. New American. Spcls: caramelized salmon with ginger chardonnay sauce, molasses marinated muscovy duck with black pepper apple cider sauce, yellowfin tuna steak in a wasabi sauce. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun 11 a.m.-4. D daily 5:30-12:30 a.m. Pre-theater D 5-6:30. Ent. nightly. Private parties for 40-220. (M) **AE, DC, MC, TM, V.**

**MUMBLES**—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11-4. (I) **AE, DC, MC, V.**

**NICOLA PAONE**—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) **AE, CB, DC.**

**OYSTER BAR & RESTAURANT**—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

**PARK BISTRO**—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolet. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11, Sun. 5:30-10:30. (M) **AE, CB, DC, MC, V.**

**ROSSINI'S**—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M) **AE, DC, MC, TM, V.**

**SECRET HARBOR BISTRO**—303 Lexington Ave., at 37th St., in the Shelburne Murray Hill Hotel (447-7400). Casual. Continental. Spcls: seafood and prime rib. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat.-Sun. 8 a.m.-11:30 a.m. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D Mon.-Sat. 4-10. Private parties for 10-200. (M) **AE, DC, MC, V.**

**STELLA DEL MARE**—346 Lexington Ave., bet. 37th-40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

**TURKISH KITCHEN**—386 Third Ave., bet. 27th-28th Sts. (679-1810). Casual. Turkish. Spcls: eggplant salad, filo dough with feta cheese, stuffed cabbage, shish kebab. Res. sug. D daily 5:30-midnight. Ent. Wed. from 8-midnight. (M) **AE, CB, DC, MC, V.**

**UNION SQUARE CAFE**—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourough panzanella. Res. nec. L Mon.-Fri. noon-2:30, Sat. to 2:45. D Mon.-Thu. 6-10:30, Fri.-Sat. 6-11:30, Sun. 5:30-10. (M) **AE, DC, MC, V.**

**WATER CLUB**—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) **AE, CB, DC, MC, V.**

### 14th-42nd Streets, West Side

**CAFE AMERICANSTYLE**—424 Fifth Ave., bet. 38th-39th Sts., in Lord & Taylor (391-3344). Casual. American. Spcls: chicken pot-pie, vegetable pasta. Open Mon.-Tue., Fri.-Sat. 11 a.m.-5, Wed.-Thu. to 7, Sun. noon-4:30. (I) **Signature Cafe:** American. Spcls: shrimp, pear and brie quesadilla; cobb salad; Maryland crabcakes. Open Mon.-Fri. 11 a.m.-4:30, Sat. 11-5. Closed Sun. (I) **The Soup Bar:** American. Scotch broth, beef and brioche sandwich. Open Mon.-Sat. 11 a.m.-4. Closed Sun. (I) **AE, MC, V.**

**CAL'S**—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-midnight. (M) **AE, CB, DC, MC, V.**

**CELLAR GRILL**—131 W. 34th St., in Macy's lower level (695-4400, ext. 2699). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) **AE.**

**DA UMBERTO**—107 W. 17th St. (989-0303). Casual. Italian. Spcls: orechio d'elfante, pollo diavolo Fiorentina, germano alla Mona Lisa. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) **AE.**

**L'ACAJOU**—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. (M) **AE, CB, DC, MC, V.**

**MAN RAY**—169 Eighth Ave., at 19th St. (627-4220). Casual. Contemporary American. Spcls: seared rare tuna with julienne vegetables and light garlic sauce, grilled filet mignon with wild mushrooms, two potato gratin and carrot sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11 a.m.-3:30. D Mon.-Sat. 5:30-11, Fri.-Sat. to 12:30 a.m. Pre-theater 5-7. (I) **AE, DC, MC, V.**

**SPIRIT OF NEW YORK**—Pier 62, North River, W. 23rd St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) **AE, MC, V.**

**37TH STREET HIDEAWAY**—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: medallions of filet mignon marsala, veal chop bolognese, seafood marchiare. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight. Pre-theater D 4:30-6:30. Dancing Mon.-Sat. from 7. Private parties. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

**T-REX RESTAURANT AND BAR**—358 W. 23rd St. (620-4620). Casual. New American. Spcls: grilled organic free range chicken breasts on crispy wasabi noodles, Icelandic salmon with toasted basmati-ginger crust, black linguini and sauteed shrimp in tomato ginger sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Tue. 4-midnight, Wed.-Sat. to 1 a.m. Bar till 2 a.m. Private parties for 10-150. (M) **AE, MC, V.**

**WORLD YACHT**—Pier 81, W. 41st St. and the Hudson River (630-8100). Jacket required. American/Continental. Spcls: filet mignon bordelaise, roasted chicken breast with olives, sauteed filet scrod with Riviera sauce. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-3:30. D cruise sails nightly from 7-10. Private parties for 2-400. Dancing. (E) **AE, MC, V.**

### 43rd-56th Streets, East Side

**AMBASSADOR GRILL**—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2. Champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE**—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover







# RESTAURANTS

**WALDORF-ASTORIA**—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30, Sun. to midnight. (M) **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. French provincial. 5/17-21: Moët & Chandon special champagne dinner. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10:30. Ent. Cole Porter's own piano Sun.-Thu. 8-1 a.m., Fri.-Sat. 9-1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Cocktails, champagne and caviar bar 4:30-1 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D Mon.-Sat. 5-9:30, Sun. to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-2:30 a.m. AE, CB, DC, MC, V.

**ZARELA'S**—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

**ZEPHYR GRILL**—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. Contemporary American. Spcls: salmon au poivre, hanger steak with chipolata sauce, tuna steak with corn salsa, Maine crab cakes. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10, Sun. 5-9. Private parties for 10-150. (M) AE, DC, MC, V.

## 43rd-56th Streets, West Side

**ADRIENNE**—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Contemporary American. Spcls: smoked salmon and salmon tartare cannoli with whipped ginger mascarpone; goat cheese and potato terrine with NY state mesclun, tomato and black olive oils; grilled lamb chop and loin with artichokes, asiago ravioli and yellow tomato broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11:30 a.m.-2:30. D Tue.-Sat. 6-10. (M) **Le Bistro d'Adrienne:** Casual. French. Spcls: crisp shrimp salad with mango relish citrus and mint dressing; penne with goat cheese, portobello mushrooms and leek broth; grilled chicken with basmati rice and lemon rosemary vinaigrette. L Mon.-Fri. noon-2:30. D daily 6-10. (M) AE, CB, DC, MC, V.

**ALCONQUIN**—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FESTIVAL CAFE**—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, T-bone steaks, charred north Atlantic salmon, Baltimore crabcakes. Res. sug. B Mon.-Fri. 7:30-10:30, Sat from 9. Br Sat.-Sun. 11 a.m.-3:30. L Mon.-Fri. 11 a.m.-3:45. D daily 5-11. Free parking with D after 5. (M) AE, DC, MC, V.

**BARBETTA**—321 W. 46th St. (246-9171). Jacket required. Northern Italian. Spcls: field salad Piemontese, risotto alla Piemontese, roast rack of veal. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Dancing Thu.-Sat. from 8:15. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

**BROADWAY MUSEUM CAFE**—1568 Broadway, at 47th St., in the Embassy Suites Hotel, 5th floor (768-5326). Casual. American. Spcls: roast boneless duck with kiwi and grand marnier, rack of lamb, poached salmon. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, DC, MC, TM, V.

**CABANA CARIOCA**—123 W. 45th St. (581-8088). Casual. Brazilian. Spcls: shrimp paulista, feijoda, mariscada. Res. for 4 or more. L daily noon-3. D daily 3-11. Private parties for 50. (M) AE, CB, DC, MC, V.

**CAFE UN DEUX TROIS**—123 W. 44th St. (354-4148). Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.-Fri. 7:30-11. L Mon.-Fri. noon-4. Br Sat. 10:30 a.m.-4, Sun. 11 a.m.-4. D daily 4-midnight. (M) AE, MC, V.

**CHARLOTTE**—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. American. Spcls: butternut squash and apple soup; halibut with red wine sauce and chanterelles; risotto with spinach and fresh carrot juice; loin of lamb with creamy polenta. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-2. D daily 5:15-10. Pre-theater D 5:15-7. (M-E) AE, DC, MC, V.

**CIAO EUROPA**—63 W. 54th St. (247-1200). Casual. Italian. Spcls: scallopine di vitello arciduca, mezzelune ripene con rape e gambero, dentice al cartoccio. Res. sug. L daily 11 a.m.-3. D daily 5:30-11:30. Private parties for 200. (M-E) AE, MC, V.

**CITE**—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, salmon steak with tomato marmalade and grilled asparagus, barbecued rack of lamb with mushroom quinoa. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. Free D parking. (M-E) AE, CB, DC, MC, V.

**DANNY'S GRAND SEA PALACE**—346 W. 46th St. (265-8133). Casual. Thai-continental-seafood. Spcls: Alaskan king crab legs, chicken gai yang, baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai. Res. sug. L Wed., Sat.-Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, V.

**DISH OF SALT**—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spcls: Peking duck (no advance notice), steak kebab, seafood king in the basket. Res. nec. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 50-400. Pianist Mon.-Sat. Closed Sun. (M) AE, DC, MC, V.

**DORSET**—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

**ELLEN'S STARDUST DINER**—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.-Thu. 7:30 a.m.-11:30, Fri.-Sat. to 12:30 a.m., Sun. 8 a.m.-11. Br Sun. noon-4. (I) AE, MC, V.

**FRANKIE AND JOHNNIE'S**—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D Mon.-Sat. 4:30-11:30. Reduced rate D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

**HALCYON**—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tourmados of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper and pastries till 2 a.m. Private parties for 150-300. Pianist nightly. Free parking. (E) AE, CB, DC, MC, TM, V.

**LA BONNE SOUPE**—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, soups, omelettes, fresh fish, fondues. Open daily 11:30 a.m.-midnight. Br Sun. 11:30 a.m.-3:30. Private parties for 15-60. (I-M) AE, MC, V.

**LANGAN'S**—150 W. 47th St. (869-5482). Dress opt. American-continental. Spcls: rack of lamb provencale, Maryland crabcakes, New York sirloin steak. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun. 11:30 a.m.-4. D daily 4-midnight. Pre-theater D daily 4-7:30. (M) AE, CB, DC, MC, V.

**LA RESERVE**—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC, MC, V.

**LA RIVISTA**—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

**LATTANZI**—361 W. 46th St. (315-0980). Dress opt. Italian (Rome). Spcls: carciofi alla giudia, risotto al Barolo, vellutata di ceci al rosmarino, zuppa di pesce.

Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.  
**LA VERANDA**—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Private parties for 10-200. Free D parking from 5-1 a.m. (M) AE, CB, DC, MC, TM, V.

**LE BERNARDIN**—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

**LE PATIO**—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

**LE QUERCY**—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

**LES PYRENEES**—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

**MARRIOTT MARQUIS**—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Mon.-Sat. 5:30-10. Prix fixe D Mon.-Sat. 5:30-7:30. Closed Sun. (M) **The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30. D Sun.-Thu. 5:30-11, Fri.-Sat. 5-midnight. (E) AE, CB, DC, MC, V.

**MEDICI 56**—25 W. 56th St. (767-1234). Casual. Mediterranean. Spcls: parfait of seafood with marinated baby tomatoes, sauteed spiced wild mushrooms with sundried tomatoes and marsala cream sauce, baby snapper stuffed with seafood and warm ratatouille. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. noon-3. D Mon.-Thu. 5-10:45, Sat. 8-12:30 a.m., Sun. 5-10. Pianist nightly. (E) AE, CB, DC, MC, V.

**PATSY'S**—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiaro, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

**PIERRE AU TUNNEL**—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

**RAINBOW ROOM**—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tourmados Rossini, roast rack of lamb, baked Alaska. Res. nec. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 6-11. Pre-theater D 5:30-6:15. Dancing. Private parties 10-1000. Closed Mon. (E) **The Rainbow Promenade:** Jacket required. 'Little Meals' and cocktails. Spcls: crisp fried calamari with two sauces, salmon cured New York style on flat bread, cheddarburger and fresh cut fries. Open Mon.-Fri. 3-1 a.m., Sat. 4-2 a.m., Sun. noon-11. Br Sun. noon-2:30. (I-M) AE, DC, MC, V.

**RENE PUJOL**—321 W. 51st St. (246-3023). Casual. French. Spcls: sliced sea scallops on a bed of provencal vegetables, broiled filet mignon with bearnaise sauce, melting chocolate cake. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

**RESTAURANT RAPHAEL**—33 W. 54th St. (582-8993). Dress opt. French-contemporary. Spcls: confit of eggplant and lamb with warm goat cheese, tuna steak with crisp potatoes and grey peppercorns, risotto with braised veal perfumed with star anise and cilantro. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-9:30, Sat to 10:30. Closed Sun. (E) AE, DC.

**RUTH'S CHRIS STEAK HOUSE**—148 W. 51st St. (245-9600). Dress opt. American. Spcls: T-bone, porterhouse (for 2, 3 or 4), shrimp remoulade. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4-midnight, Sun. 4-10. Private parties for 60-80. (E) AE, DC, MC, V.



**SAMPLINGS**—1605 Broadway, at 49th St., in the **Crowne Plaza Hotel**. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.-3. D daily 5-midnight. Pianist nightly from 6:30. (M)  
AE, CB, DC, MC, V.

**THE SEA GRILL**—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Baltimore crabcakes, seafood chowder, seasonal grilled fish, pastas. Res. sug. L Mon.-Fri. 11:45 a.m.-2:45. D Mon.-Sat. 5-10. Discount parking with D after 5. Closed Sun. (E)  
AE, DC, MC, V.

**STAGE DELICATESSEN**—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I)  
AE, MC, V.

**TEN KAI**—20 W. 56th St. (956-0127). Casual. Japanese. Spcls: kai sei, sushi, sashimi. Res. sug. L Mon.-Fri. 11:45 a.m.-2:30. D daily 5:30-10. Private parties for 4-30. (E)  
AE, CB, DC, MC, V.

**TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E)  
AE, CB, DC, MC, V.

**TRIONFO**—224 W. 51st St. (262-6660). Casual. Italian-Tuscan. Spcls: fettuccine fabrizio, agrodolce, gamberoni aromatizzati. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-11:30. Sat. 4:30-11:30. Private parties for 22. Closed Sun. (M-E)  
AE, DC, MC, V.

**'21' CLUB**—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E)  
AE, CB, DC, MC, V.

**VICTOR'S CAFE**—236 W. 52nd St. (586-7714). Casual. Cuban/Caribbean. Spcls: stone crabs, roast sucking pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Pianist nightly. Private parties. (M)  
AE, CB, DC, MC, TM, V.

## 57th-60th Streets

**AKBAR**—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11. Fri.-Sat. to 11:30. (M)  
AE, CB, DC, MC, V.

**ARIZONA 206**—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean terrine, yellow pear tomatoes, chorizo and goat cheese; grilled salmon with tangerine jicama salsa, salmon roe and a potato galette; muscovy duck breast with whole wheat vegetable tortilla and smoked chile peanut sauce. Res. sug. L Mon.-Fri. noon-3, Sat. to 2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5-11:30, Sun. 6-10:30. (M-E)  
AE, CB, DC, MC, V.

**CAFE BOTANICA**—160 Central Park South, in the **Essex House Hotel** (484-5120). Casual. American contemporary. Spcls: grilled salmon with green lentils and sorrel sauce, sauteed jumbo shrimp and radicchio risotto, roasted rack of lamb with eggplant gratin. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-midnight. Pre-fixe L. Pre-theater D 5:30-7. (E)  
AE, CB, DC, MC, V.

**DAWAT**—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M)  
AE, CB, DC, MC, TM, V.

**FANTINO**—112 Central Park S., in the **Ritz-Carlton Hotel** (664-7700). Dress opt. Northern Italian. Spcls: camaroli rice and black truffle with fondue of sweet Novara gorgonzola, panzerotti filled with spring vegetables and Piemonte Robiola cheese, tart of lobster with Barolo wine and Castelluccio lentils. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 7:30 a.m.-11 a.m. Pre-theater D Mon.-Sat. 5:30-7. D Mon.-Sat. 7-11. Cocktails 4-1 a.m. (E)  
AE, CB, DC, MC, V.

**FELIDIA**—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with

polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E)  
AE, DC, MC, V.

**LE BAR BAT**—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Dancing nightly. (M)  
AE, CB, DC, MC, V.

**LE TRAIN BLEU**—1000 Third Ave., at 59th St., in **Bloomingdale's** (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M)  
AE, DC, MC, V.

**LE VEAU D'OR**—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. (M)  
AE, MC, V.

**LES CELEBRITES**—160 Central Park South, in the **Essex House Hotel** (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E)  
AE, CB, DC, MC, V.

**THE MANHATTAN OCEAN CLUB**—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, tuna with grapefruit and deep fried leeks. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E)  
AE, CB, DC, MC, V.

**MARCH**—405 E. 58th St. (838-9393). Dress opt. American. Spcls: confit of rabbit with foie gras and white beans, Atlantic salmon with middle eastern spices and barley risotto, rack of lamb with sweet mustard and herbed crust. Res. nec. D only Mon.-Sat. 6-10. Private parties for 10-55. Closed Sun. (E)  
AE, CB, DC, MC, TM, V.

**PETROSSIAN**—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; fricassee of Maine lobster; roasted breast of duck with soft white wheatberries, tart apples and cinnamon roasted pecans; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E)  
AE, CB, DC, MC, V.

**PLAZA HOTEL**—Fifth Ave. and 59th St. (759-3000). **Edwardian Room**: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room**: Formal. D daily 5:30-11. Pre-theater D Mon.-Fri. 5:30-7:30. **Oak Bar**: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 2 a.m. **Oyster Bar**: Casual. Seafood. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E)  
AE, CB, DC, MC, V.

**ROSA MEXICANO**—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5-midnight. (M)  
AE, CB, DC, MC, V.

**RUMPELMAYER'S**—50 Central Park South, in the **St. Moritz Hotel** (755-5800). Casual. American. Spcls: old-fashioned ice cream soda and sundaes, chicken pot-pie, steaks and chops. Children's menu. B, L and D daily 7 a.m.-12:30 a.m. Pre-theater D 5-7. (M)  
AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM**—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. Tea Mon.-Fri. 3-5. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M)  
AE, CB, DC, MC, TM, V.

**SAN DOMENICO**—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black

olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:30-11:30, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E)  
AE, CB, DC, MC, V.

**SERENDIPITY 3**—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I)  
AE, CB, DC, MC, TM, V.

## Above 60th Street, East Side

**THE BOAT HOUSE CAFE**—Central Park, nr. 72nd St. and Fifth Ave. (517-2233). Casual. Contemporary/eclectic. Spcls: crabcakes, risotto, goat cheese salad, homemade breads and desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-5. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5-10, Fri.-Sat. to 11. Private parties for 25-100. Free trolley bus for the Boat House from E. 72nd St. entrances from 7-midnight. (M)  
AE, MC, TM, V.

**BOSCO**—1049 Lexington Ave., bet. 74th-75th Sts. (535-8400). Casual. Italian. Spcls: antipasto alla Bosco, homemade pasta roll with ricotta and spinach in tomato sauce, veal scallopine alla Bosco. Res. sug. L daily 11:30 a.m.-4. D daily 5-11. Private parties for 45. (M)  
AE, CB, DC, MC, TM, V.

**CAFE CROCODILE**—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M)  
AE.

**CAFE NOSIDAM**—768 Madison Ave., bet. 65th-66th Sts. (717-5633). Casual. Italian-American. Spcls: lobster ravioli, double-cut veal chop with wild mushrooms, mixed seafood in tomato basil sauce. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. noon-3. D Mon.-Sat. 5-1 a.m., Sun. to 11. After-theater prix fixe D. (M)  
AE, MC, V.

**CAFE PIERRE**—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: fricassee of wild mushrooms, asparagus, and ricotta gnocchi; black bass filet served in artichoke broth; roast baby chicken with sauteed cepes, green beans and fingerling potatoes. Res. sug. B daily 7 a.m.-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-5:30. (E)  
AE, CB, DC, MC, V.

**CAMPAGNOLA**—1382 First Ave., at 74th St. (861-1102). Dress opt. Italian. Spcls: penne alla vodka; grilled double-cut veal chop with portobello mushrooms, rosemary and garlic. Res. nec. L Mon.-Fri. noon-3. D Tue.-Sat. 5-midnight, Sun.-Mon. 5-11. Pianist nightly. (M)  
AE, CB, DC, MC, V.

**CARLYLE HOTEL**—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. **Carlyle Restaurant**: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) **Belmells Bar**: Cocktails daily noon-1 a.m. **Gallery**: Tea daily 3-5:30.  
AE, CB, DC, MC, V.

**CASALONE**—1675 Third Ave., bet. 93rd-94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon-3. D daily 5:30-11:30. (M)  
AE, MC, V.

**DEMARCHELIER**—50 E. 86th St. (249-6300). Casual. French. Spcls: fillet of Dover sole, pepper steak, grilled salmon with white wine sauce. Br Sun. noon-4. D daily 4-midnight. (M)  
AE, MC, V.

**FIRST WON**—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Thu. 4-11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1-11. (I-M)  
AE.

**GIRASOLE**—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orchietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 35. (M)  
AE.

**JOJO**—160 E. 64th St. (223-5656). Dress opt. French. Spcls: goat cheese and potato terrine with arugula



## RESTAURANTS

juice, duck breast with spring roll and tamarind vinaigrette, warm chocolate Valrhona cake with vanilla ice cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private parties for 28. Closed Sun. (M-E) AE, MC, V.

**LE CIRQUE**—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

**LETIZIA**—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spcls: mezzaluna pasta stuffed with broccoli rape and shrimp, pheasant with wild mushrooms and truffles in a pastry crust, red snapper with vegetables in parchment. Res. sug. Open for L and D Sun.-Thu. noon-midnight, Fri.-Sat. to 1 a.m. Private parties for 80-100. Pianist nightly. (M-E) AE, CB, DC, MC, V.

**MAD HATTER**—1485 Second Ave., bet. 77th-78th Sts. (628-4917). Casual. American-pub. Spcls: Cajun chicken salad, Caribbean beef kebabs, black Angus steak. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11 a.m.-4. D Sun.-Thu. 4-1:30 a.m., Fri.-Sat. to 3 a.m. Private parties for 50-60. (M) AE, MC, TM, V.

**MARK'S**—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-200. (E) AE, CB, DC, MC, V.

**MARTI**—1269 First Ave., bet. 68th-69th Sts. (737-5922). Casual. Turkish. Spcls: doner kebab, stuffed cabbage, mixed vegetables, swordfish with green pepper and onion. Res. sug. L daily 11:30 a.m.-4. D daily 4-midnight. Private parties for 45-50. (M) AE, CB, DC, MC, V.

**MAZZEI**—1564 Second Ave., bet. 81st-82nd Sts. (628-3131). Casual. Southern Italian. Spcls: grilled veal chop, baked monk fish, baked whole red snapper. Res. sug. D only daily 5:30-11:30. Private parties for 40. (E) AE, CB, DC, MC, V.

**MOSCOW ON THE HUDSON**—1803 Second Ave., at 93rd St. (534-1994). Jacket required. Russian-French. Spcls: blini with red or black caviar, roasted quail with potato nest and pearl onions, chicken Kiev. Res. nec. L Tue.-Sat. 1-3. Br Sun. noon-4. D daily 7-11:30. Dancing and Russian gypsy music Fr.-Sun. (E) AE, DC, MC, V.

**MULHOLLAND DRIVE CAFE**—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

**NUMBLES**—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11 a.m.-4. Also 603 Second Ave., at 33rd St. (889-0750). (I) AE, MC, V.

**NINO'S**—1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Italian. Spcls: tortini di mozzarella alla Romana, spaghetti poveraccio, combinazione alla griglia Italiana. Res. sug. L daily noon-5. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 5-10. Jazz pianist Tue.-Sat. 8:30-12:30 a.m. (M) AE, DC, MC, V.

**PARK AVENUE CAFE**—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80. (E) AE, DC, MC, V.

**THE POLO**—840 Madison Ave., at 69th St. (439-4835). Casual. Contemporary American. Spcls: steamed Maine crab ravioli served in a tomato consommé with zucchini, yellowfin tuna sashimi with caperberries, lemon and panzanella, seared spice crusted tuna with swiss chard and haricot vert in a lemon coulis. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E) AE, CB, DC, MC, V.

**POST HOUSE**—28 E. 63rd St. in the Lowell Hotel (935-2888). Dress opt. American. Spcls: prime filet mignon, cajun rib steak, crab cakes, fresh seafood. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

**PRIMOLA**—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 5-11. (M-E) AE.

**REGENCY HOTEL**—540 Park Ave., at 61st St. (759-4100). 540 Park: Jacket required. American. Spcls: red snapper napoleon with shoestring potato and onion tomato salad, roast peppered tuna with scallion mashed potatoes and spinach lemon-apricot crust, roast free range chicken with provencal herb sauce. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. D daily 6-10. Br Sun. noon-3. Guitarist Fri.-Sat. from 6-10. (M) AE, CB, DC, MC, V.

**SEL & POIVRE**—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun. noon-4. D daily 5-11. (M) AE, CB, DC, MC, V.

**SESUMI**—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. Private parties for 25. (I) AE, DC, MC, V.

**SIGN OF THE DOVE**—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: butternut squash ravioli, ricotta, parmesan and sage butter; pan-seared tuna in a green curry broth, oriental greens and dried shiitakes; venison loin with prunes and apples, parsnip puree and red wine sauce. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10. Private parties for 150. (E) AE, CB, DC, MC, TM, V.

### Above 60th Street, West Side

**CAFE DES ARTISTES**—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

**CAPRICCIOSO**—373 Amsterdam Ave., bet. 77th-78th Sts. (877-7818). Casual. Italian. Spcls: pappardella aurora, filetto di tonno alla griglia, pollo in potacchio. Res. sug. L daily noon-3:30. D daily 4-midnight. (M) AE, CB, DC, MC, TM, V.

**CARMINE'S**—2450 Broadway, bet. 90th-91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 2-10. (M) AE.

**CONSERVATORY**—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

**COPELAND'S**—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tue.-Sat. (M) AE, DC, MC, V.

**FISHIN EDDIES**—73 W. 71st St. (874-3474). Casual. American-Italian-seafood. Spcls: raw bar, linguini with clams, lobsters, steamed mussels with white wine and garlic, smoked tuna carpaccio. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 5-11. (M) AE, CB, DC, MC, V.

**FUJIYAMA MAMA**—467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. (M) AE.

**HUNAN PARK**—235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.

**O'NEAL'S**—49 W. 64th St. (787-4663). Casual. American. Spcls: hamburger, grilled mahi mahi, chicken pot-pie. Res. sug. B Mon.-Fri. 8 a.m.-11:30 a.m., Sat. 10 a.m.-noon. L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 10-4. D Mon.-Sat. 4:30-midnight, Sun. 4-midnight. Private parties for 175. Pianist Fri.-Sun. (M) AE, CB, DC, MC, V.

**PICCOLINE**—35 W. 64th St. (724-8585). Casual. French-Mediterranean. Spcls: octopus salad with fennel, potato and lemon-pepper vinaigrette; whole roasted fish; Moroccan cured salmon with chickpea salad and pancake. Res. sug. L Tue.-Sat. 11:45 a.m.-2:15. Br Sun. 11:30 a.m.-3. D Tue.-Thu. 5:30-11:30, Fri.-Sat. till midnight, Sun. 5-10:30. Private parties for 45-80. Closed Mon. (M) AE, MC, V.

**RUPPERT'S**—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: fried calamari, grilled pork chops, chicken pot pie, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.-Thu. 11 a.m.-12:45 a.m., Fri. till 1:45, Sat. 5-1:45 a.m., Sun. 5-12:45 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. (I) AE, CB, DC, MC, V.

**SEAWALKERS**—12 W. 72nd St. (799-6070). Casual. Regional American Seafood. Spcls: Maryland blue claw spiced crab, fresh lump crabcakes, fresh fish and shellfish. Res. sug. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4-10. Private parties for 15-125. (M) AE, DC, MC, TM, V.

**SYLVIA'S**—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

**TAVERN ON THE GREEN**—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-150. (E) AE, CB, DC, MC, V.

## BROOKLYN

**MARCO POLO**—345 Court St. (718-852-5015). Casual. Italian. Spcls: capellini, porto bello mushrooms, osso buco with risotto. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. (M) AE, CB, DC, MC, V.

**RASPUTIN**—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon-2. D Mon.-Thu. 8-midnight, Fri.-Sat. 9-3 a.m., Sun. 8-1 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

**THE RIVER CAFE**—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

## QUEENS

**PICCOLA VENEZIA**—4201 28th Ave., Astoria (718-721-8470). Casual. Northern Italian. Spcls: fuzzi grappa, rack of lamb, grilled snapper. Res. nec. L and D Mon.-Fri. noon-10:30, Sat. 4:30-11:30, Sun. 2-10. Private parties for 85. (M) AE, CB, DC, MC, V.

**RALPH'S ITALIAN RESTAURANT**—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, TM, V.

**WATER'S EDGE**—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp tostada with tomato corn salad, yogurt curd and avocado; roast rack of lamb with chickpea pancake and grilled vegetable kabob with mint chutney; roast filet of grouper with sauteed greens and gazpacho broth. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.



# OTHER EVENTS

**FESTIVALS AND FAIRS**—Chartwell Booksellers hosts an **Afternoon Tea Dance** on 5/21 at 3. Featuring music by the Byron Stripling Quartet. Park Avenue Plaza, 55 E. 52nd St. Free (308-0643). . . . Central Park Conservancy's **You Gotta Have Park!** on 5/21-22 is a weekend-long benefit for Central Park with road races, tours, fishing, and clean-up programs. \$1 and up; call for activities schedule (800-834-3832). . . . **The Lexington Avenue Spring Festival** is 5/22, 11 a.m.-6. Hosted by the Soldiers', Sailors', and Airmen's Club; featuring vendors, ethnic food, and more. Lexington Ave., from 34th to 42nd Sts. Free (809-4900). . . . **The West End Avenue Spring Festival** is 5/22, 11 a.m.-6. Over 350 vendors with jewelry, pottery, clothes, and more. West End Ave., from 96th to 106th Sts. Free (764-6330). . . . **The Ye Olde Village Fair** is 5/21, noon to 8. With an outdoor cafe, crafts, and a raffle. Barrow and Commerce Sts., bet. Seventh Ave. S. and Hudson St.; and Bedford St., bet. Morton and Christopher Sts. Free (727-2521). . . . The West Side Crime Prevention Program **Columbus Avenue Spring Fair** is 5/21, 11 a.m. to 6. Crafts, antiques, and food. Columbus Ave., from 86th to 96th Sts. Free (764-6330). . . . **The Court Street Family Festival** is 5/21, 11 a.m.-7. Puppet theaters, a petting zoo, and more. Court St., from Atlantic to Butler Sts., Brooklyn. Free (995-9412).

**PERFORMANCES**—La MaMa Etc. presents the second annual festival of one-act plays written by students and alumni of NYU's Gallatin Division on 5/19-22; and *You're Just Like My Father*, a performance piece by Peggy Shaw on 5/19-28. 74A E. 4th St. \$12 (475-7710). . . . **The International OFFestival** continues with *The Shadow of Betrayal*, a dance piece by Danza Teatro UBA from Argentina on 5/17-21. Fools Company Space, 311 W. 43rd St., 8th fl. \$15 (307-6000). . . . **The Puffin Foundation Ltd.** presents *Women Don't Sit/Stand Up Women!*, four evenings of performance by seventeen women on 4/18-21. 435 Broome St. \$5 (343-2881). . . . **The Women's One World (WOW) Theater** presents *The Second Koan*, a new play by Savannah Kaye on 5/19-28. 59 E. 4th St. \$6-\$8 (460-8067). . . . **Downtown Art Co.** presents *Via Theater in Loved Less (The History of Hell)* by Brian Jucha on 5/17-28. 64 E. 4th St. \$10 (732-1227).

**BENEFITS**—The Junior Committee of the **New York City Alzheimer Association** hosts a spring fundraising gala on 5/19 at 7. Ten Bar, 10 E. 60th St. \$70 (983-0700).

**LECTURES AND CONFERENCES**—Artist and film director **David Salle** will discuss his work with Nan Rosenthal on 5/24 at 8 at the 92nd Street Y. 1395 Lexington Ave. \$16 (996-1100). . . . New York University hosts **The Beat Generation: Legacy and Celebration** on 5/17-22, a with lectures, exhibits, concerts, readings, films, and more. Featuring appearances by Allen Ginsberg, David Amram, and others. Loeb Student Center, 566 La Guardia Pl. Call for information (998-5090). . . . **William Wegman** will discuss his new book, *ABC* on 5/18 at Rizzoli Bookstore. 454 W. Broadway, bet. Prince and Houston Sts. Free (387-3425). . . . The New York Public Library for the Performing Arts hosts **Speaking Out: The Performing Arts Forum 1994**. This week, "Jazz and/or Rap: Tradition and the Break with Tradition," a discussion with **Max Roach**, and **Stanley Crouch** on 5/19 at 6:30. 40 Lincoln Center Plaza, Bruno Walter Auditorium. \$7 (860-1671).

**READINGS**—PEN American Center hosts **John Ashbery** who will read and discuss his favorite poems on 5/23 at 7. New York University, Greenberg Lounge, Vanderbilt Hall, 40 Washington Sq. So. Free (334-1660). . . . Manhattan Theatre Club's **Writers in Performance** series continues with readings by **Robert Olen Butler** and **Joanna Scott** on 5/23 at 7:30. 131

W. 55th St. \$10 (645-5848). . . . The Poetry Project hosts readings by **Wanda Coleman** and **Antler** on 5/18 at 8; "Women and the Beats," with readings by **Hettie Jones**, **Joyce Johnson**, and many others on 5/20 at 10:30; readings by **Liz Castagna**, **Donna Cartelli**, and **Phyllis Wat** on 5/23 at 8. St. Mark's Church in-the-Bowery, Second Ave. and 10th St. \$6 (674-0910). . . . Symphony Space's **Selected Shorts: A Celebration of the Short Story** concludes this week with readings of works by **Samuel Beckett** (read by **Paul Sparer**), **Willia Cather** (**Marian Seldes**), and **Bernard Malamud** (**Joseph Wiseman**) on 5/18 at 6:30. 2537 Broadway, at 95th St. \$12.50 (864-5400). . . . Writer's Voice Spring Reading continues with "Home From the Edges: Peace Corps Writers," with readings by **Bob Shacochis**, **Mary-Ann Tirone Smith**, **Joanne Omang**, and **Richard Waley** on 5/20 at 8. 160 Central Park W. \$8 (875-4128). . . . Limbo Cafe hosts readings by **Thom Jones** on 5/19 at 7 p.m.; and **Carol Maso** and **Thomas Beller** on 5/24 at 7. 47 Ave. A, bet. 3rd and 4th Sts. Free (477-5271). . . . Unterberg Poetry Center of the 92nd Street Y hosts readings by **Max Apple**, **Michael Chabon**, and **Cynthia Ozick** on 5/18 at 8. 1395 Lexington Ave. \$10 (996-1100).

COMPILED BY NORMAN VANAMEE

## TOURS

**GUGGENHEIM MUSEUM SOHO**—5/21 at 10:30 a.m.: **SoHo**. Begin a tour of the cast-iron district and hub of contemporary art with breakfast at T, the museum's tea emporium. \$21; reserve (423-3652).

**EDITH WHARTON'S NEW YORK**—5/21 at 1: Historian Hope Cooke looks at the rise of mass culture and the efforts the nineteenth-century gentry took to shield themselves from it. \$12; reserve (369-4880).

**GOVERNORS ISLAND**—5/22 at 3: A tour of the 170-acre island off the tip of Manhattan and its eclectic assortment of forts and outbuildings. \$18; reserve (535-2526).

**LITERARY TOURS OF GREENWICH VILLAGE**—Walk in the footsteps of famous American authors. 5/21 at 3: **Edith Wharton and Friends**. A lesson in the age of innocence. . . . 5/22 at 3: **The Roaring Twenties**. The decade of avant-garde writers like Cummings, Cather, and Dreiser. \$10; reserve (924-0239).

**BIG ONION WALKING TOURS**—5/21 at noon: **From Naples to Bialystock to Beijing: A Multi-Ethnic Eating Tour**. . . . 5/21 at 1: **I'll Never Go There Anymore: The Bowery**. \$9 adults; \$7 students and seniors. . . . 5/22 at 11 a.m.: **Di Goldene Medina: Jewish Ellis Island**. \$15 adults, \$12 students and seniors. Reserve (439-1090).

**RADICAL WALKING TOUR**—5/21 at 1: **Greenwich Village II**. Bruce Kayton, a self-proclaimed radical historian, tells real-life tales of sedition, anarchy, and uprising. Meet at Sheridan Square at the Village Cigars shop. \$6 (718-492-0069).

**JOYCE GOLD TOURS**—5/22 at noon: **The Gentry Across the Bridge: Brooklyn Heights as Nineteenth-Century Suburb**. Promenades, personalities, and patrician architecture. Meet at the corner of Orange and Henry Sts. \$12; reserve (242-5762).

**ADVENTURE ON A SHOESTRING**—5/20 at 6:30: **Brooklyn Bridge**. In honor of the bridge's 111th birthday, take a sunset stroll across the river and into Brooklyn Heights. . . . 5/21 at 3:30: **Chinatown**. \$5; reserve (265-2663).

**TOURS WITH THE 92ND STREET Y**—5/22 from 1 to 4: **Hell's Kitchen: A Political History**. \$15. . . . 5/22 from 1 to 4: **The Flatiron District: Ladies' Mile**. \$15. Reservations required for all tours. (996-1100).

**CITYWALKS**—Tours with John Wilson. 5/21 at 1:

**Greenwich Village South of Washington Square**. Meet at the south-east corner of Fifth Ave. and 8th St. . . . 5/22 at 1: **New New York**. A look at the revitalization of Lower Manhattan's waterfront. Meet at the north-west corner of Broadway and Fulton St. \$12 (989-2456).

**URBAN EXPLORATIONS**—5/21 at 2: **Greenpoint: Historic Houses and Ethnic Enclaves**. A tour of this Brooklyn neighborhood's nineteenth-century townhouses, country churches, and local shops. . . . 5/22 at 10 a.m.: **Chinatown**. . . . 5/22 at 1: **SoHo**. \$15; reserve (718-721-5254).

**SIDEWALKS OF NEW YORK**—517-0201 for information. Each tour, \$10. Call for weekday tour schedules. Bus tours are also available (388-2286 for information). 5/15, 29 at 2: **Beautiful Brooklyn Heights**. Meet at Clark and Henry Sts. . . . 5/21, 28 at 6: **Ye Olde Tavern Tour**. A pub crawl through historic watering holes in Greenwich Village. Meet at Washington Sq. Arch. Drinks and tips not included. . . . 5/22, 29 at 2: **Famous Murder Sites**. Meet in front of the Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 5/22, 29 at 1: **The 101-Year-Old Broadway Baby**. Tour the historic theater district with a New York actor. Meet at the Marriot Marquis on Broadway and 45th St. . . . 5/21, 28 at 6: **Ghosts at Twilight**. Tour Greenwich Village as night falls. Meet at Washington Sq. Arch. . . . 5/21, 28, 30 at 2: **All in the Family**. Meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . . 5/22, 30 at 2: **Historic Greenwich Village**. Meet at the Washington Sq. Arch to hear about folklore, architecture, and history. . . . 5/21, 28, 30 at 2: **Secrets of Central Park**. Meet at 2 Columbus Circle for a springtime walk through Manhattan's backyard. . . . 5/21 at 6: **Private Palaces on Fabulous Fifth**. Meet at Fifth Ave. and 94th St. to learn about the rich and famous families that once populated Fifth Ave.

**SOHO ART TOURS**—An inside look at the SoHo art community. Examine cast-iron buildings; visit galleries and studios. Every Sat. at 1. \$20; reserve (334-1912).

COMPILED BY KATE O'HARA

## SPORTS

**HOCKEY**—Stanley Cup Eastern Conference finals. **Rangers vs. Devils**. 5/15 & 5/17 at MSG; 5/19 & 5/20 at Meadowlands; 5/23 at MSG (game 5, if necessary); 5/25 at Meadowlands (game 6, if necessary); 5/27 at MSG (game 7, if necessary). All games are at 7:30.

**BASKETBALL**—NBA Playoffs. Second-round Eastern conference. **Knicks vs. Chicago**. 5/18 at MSG (game 5, if necessary); 5/20 in Chicago (game 6, if necessary); 5/22 at MSG (game 7, if necessary). Times TBA.

**BASEBALL**—**Mets**, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). \$6.50-\$15. 5/18 at 7:40, vs. Florida. . . . **Yankees**, Yankee Stadium, 161st St. and River Ave., Bronx (293-6000). \$6.50-\$16. 5/20 at 7:05; 5/21 at 1:05, vs. Baltimore. 5/24-25 at 7:05, vs. Toronto.

**STEPS**—**You Gotta Have Park! 5K**. 5/21 at 10:30 a.m., in Central Park. **You Gotta Have Park (Brooklyn)**, 3.35 Miles. 5/21 at 10:30 a.m., in Prospect Park. Road Runners Club, 9 E. 89th St. (860-4455).

**CYCLING**—**Central Park Bicycle Tour**. Explore Central Park on a two-hour tour with stops at Strawberry Fields, Belvedere Castle, and famous movie locations. Daily at 10 a.m. and 1. Reserve; \$25 includes bike rental (971-9666 for reservations; 603-9750 for information).



# ACTIVITIES FOR CHILDREN

COMPILED BY VIVIAN BARAD

**CENTRAL PARK CONSERVANCY**—For all ages. 5/21 and 5/22: **The You Gotta Have Park!** weekend. Join a "spruce-up" brigade with hundreds of other park-loving volunteers or just come play. Events include **The Model Yacht Regatta**, setting sail in the Conservatory Water, all day both days (74th St. on the East Side); **Rollerbasketball**, watch the National In-Line Basketball League play, from 10:30 a.m. to 12:30, both days (Wollman Rink, mid-park at 62nd St.); **In-Line Skating**, NY Road Skaters Association shows you how to use those darn brakes, from noon to 4, both days (Dead Rd. North); **Fishing**, borrow a pole from the Dana Discovery Center (35 poles available) or bring your own, from 11 a.m. to 4, both days (Harlem Meer, Fifth Ave. and 110th St.); **Lawn Sports**, the Metropolitan Lawn Bowling Club gives free lessons to kids, (wear flat shoes) ages 10-15, from 1 to 4, both days (bowling greens, north of Sheep Meadow). 5/22: **The Roll-a-Thon**, the NY Road Skaters Association's races for all ages, from 8 a.m. to 9 a.m.; and just for kids, at 9 a.m. (Dead Rd., in the lower loop). Park events hotline (800-834-3832); or to volunteer (360-2752). Donation of \$1 and up.

**SOUNDSFUN WORLD MUSIC**—For all ages. 5/22 from noon to 3:30: The Children's Museum of Manhattan's eighth annual spring benefit features host **Katie Couric** and performances by hip-hop artists **Kid 'N Play**; Cuban dance music by **Les Jovenes Del Barrio**; and **The Spirits of Gillbride**, Irish music and dance. Plus, a carousel, a petting zoo, a silent auction, and more. River Pavilion and Galleria, Javits Convention Center, 36th St. at Eleventh Ave. (721-1223, ext. 233). \$50; adult \$200; family of four \$400; reserve.

**NATIONAL DANCE INSTITUTE**—For ages 6 and up. 5/22 at 7 (sold out); 5/23 at 7 (gala): Jacques D'Amboise's **Rosebud's Song**, a dance extravaganza featuring 1,000 kids from the New York area and a dozen children from around the world. The Paramount (307-7171). \$25 and \$50 (performance only); reserve.

**MANHATTAN EAST JHS**—For ages 12 and up. 5/21 at 8; 5/22 at 3: Students from Manhattan East Junior High School present **Give Me A Voice**, a musical tour of contemporary teenage life. The show explores topics like teenage pregnancy, friendships, and family break-ups. Laura Warfield directs. West End Theatre, Church of St. Paul and St. Andrew, 263 W. 86th St. (800-759-8255, ext. 52872). \$8.

**DISNEY'S BEAUTY AND THE BEAST**—See "Theater Listings," page 92. N.B.: The show runs two hours and thirty minutes.

**STOMPI**—For ages 5 and up. Tues.-Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7: Steve McNicholas and Luke Cresswell lead their British troupe in a loud and humorous percussive piece called **Stomp!** With no plot or dialogue, rhythm carries the performance and found objects, scavenged from trash heaps, serve as instruments. Orpheum Theatre, 126 Second Ave. (477-2477). \$22.50 and \$29.50; reserve.

**ARTS CONNECTION**—For ages 5 and up. 5/21 at 3: The Paper Bag Players present **Rain or Shine**, a program of music, dance, and mime. \$4. 120 W. 46th St., bet. Broadway and Sixth Ave. (302-7433).

**BATTERY PARK EVENTS**—For all ages. 5/21 from 2 to 5: **Fix Your Own Bike**, learn safe-riding techniques (helmets required) and handy repair tips. River Terrace Rd., at the Pavilion in Hudson River Park, Esplanade (267-9700, ext. 240). Free.

**HENRY STREET SETTLEMENT**—For ages 6 and up. 5/22 at 2: **Louis Johnson Dance Theatre Ensemble**. Abrons Arts Center, 466 Grand St. (598-0400). \$3; adults \$4; reserve.

**WESTSIDE REPERTORY THEATRE**—For ages 4-10. 5/21 at 2 and 4: Rebecca Maiden's **The Crazy Kritters of Krackerville Forest**. A musical play about Dwight

the dragon's adventures in a magical forest. Susan Karpman directs. Westside Repertory Theatre, 252 W. 81st St. (874-7290). \$5; adults \$8; reserve.

**THIRTEENTH STREET REPERTORY COMPANY**—For ages 4 and up. Sat. and Sun. at 1: Will Bartlett's **Rumple Who?**, a musical based on *Rumpelstiltskin*. Rita Williams directs. 50 W. 13th St. (675-6677). \$4; reserve.

**ROLLER-SKATING AT THE ROXY**—For ages 4-14. Sun. from 2 to 6: A supervised afternoon just for kids at the Roxy's 5,500-square-foot roller rink. 515 W. 18th St., bet. Tenth and Eleventh Aves. (645-5156). \$7.50; adults \$9.50; skate rental \$1.50; call in advance.

**MARIONETTE THEATRE**—Sponsored by the City Parks Foundation. For ages 3 and up. Tues.-Fri. at 10:30 a.m. and noon; Sat. at noon and 3: **The True Story of Rumpelstiltskin**, the story of an odd little man who spins straw into gold for the Miller's daughter. Swedish Cottage, W. 81st St. or E. 79th St. entrance, Central Park (988-9093). \$4; adults \$5; reserve.

**NEW MEDIA REPERTORY COMPANY**—For ages 3-7. Sat. at 3: Director Miranda McDermott's **Alfred the Dragon and the Mysterious Time Changers**. This time Alfred's detective skills are pitted against a villainous gang causing mayhem with hours and minutes. 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

**WINGS THEATRE COMPANY**—For all ages. Sat. and Sun. at 1: Bill Solly presents **The Three Magic Mushrooms**, a musical about three New Yorkers who discover a fairy named Oublietta in Central Park. Wings Theatre, 154 Christopher St. (627-2961). \$5.

**BROADWAY PIXIE JUDY TROUPE**—For all ages. Sat. and Sun. at 2:30: Kari Nicolassen directs **The Littlest Clown**, a musical about a youngster growing up in a family-owned circus. Mazur Theatre, 555 E. 90th St. (688-1740). \$12; adults \$14; \$15 at door.

**PUPPET PLAYHOUSE**—For all ages. Sat. and Sun. at 10:30 a.m. and noon: **The Flower of Happiness**, presented by Blue Fox Theatre. 555 E. 90th St. (369-8890). \$3.50; reserve.

**WEST END GATE CHILDREN'S THEATRE**—For ages 4-10. Sat. at 1: **Morgan Torgan & Teri**, a musical-theater show. Broadway, bet. 113th and 114th Sts. (662-8830). \$7; reserve.

**LITTLE PEOPLE'S THEATRE COMPANY**—For ages 2-10. Sat. and Sun. at 1:30: **Humpty Dumpty**. At 3: **Little Red Riding Hood**. Courtyard Playhouse, 39 Grove St. (765-9540). \$8; reserve.

**NEW YORK PUBLIC LIBRARY FREE PROGRAMS**—5/18 at 4. For ages 6-12: **Percussion!** Dalys Torres introduces the audience to percussion instruments like bongo drums and castanets. Hamilton Grange Branch, 503 W. 145th St. (926-2147) . . . 5/18 at 6:30. For ages 5-12: **Magic & Variety Show**, presented by John Carlson. Jefferson Market Branch, 425 Ave. of the Americas (243-4334) . . . 5/20 at 4. For ages 3-7: **Alphabet Adventure**, a story and crafts program. 67th Street Branch, 328 E. 67th St. (734-1717).

**BANK STREET COLLEGE RADIO**—For ages 4 and up. Tues. and Thurs. 10:45-11 a.m.; on WNYE/FM 91.5: **Project Reach**, radio characters Hannah Montana and others confront tobacco, alcohol, and other forms of drug abuse with educational stories, songs, and puzzles. Want to broadcast your own story? Call Irwin Gonshak at 875-4531.

**VIDDEL'S OLDE TYME CIRCUS**—For all ages. 5/21 at 1:30 and 4: A circus with elephants, bears, clowns, and horseback riders. Southtown Field, Roosevelt Island, across from the tram (752-1754). \$7. Rain or shine.

**WAVE HILL FAMILY ART PROJECT**—For ages 4-12. Sat. and Sun. from 1 to 4: **When Iris Eyes Are Smiling**, an art workshop focusing on these elegant purple and yellow flowers. 675 W. 252nd St., Bronx (718-549-3200). \$4 per family.

**DAVID JACK IN CONCERT**—For ages 3-10. 5/22 at 2: The Brooklyn Heights Montessori School and the Little Room present in concert, **David Jack**, a children's performer known for his original, participatory songs like *Dance In Your Pants*. St. Ann's Church, Clinton and Montague Sts., Brooklyn Heights (718-858-5100). \$10 in advance; \$12 at door.

**PROSPECT PARK**—For all ages. 5/21 and 5/22: **The You Gotta Have Park!** weekend includes a major spruce-up of the Prospect Park shoreline (volunteers meet at the entrance to the Wollman Center at 10 a.m., both days). 5/21: **Bike and Blade Rodeo**, in-line skating and cycling pros give safety tips and share new tricks, from 11 a.m. to 3 (Wollman Center). 5/22: The Big Apple Circus presents **Circus To Go**, an afternoon of performances by stiltwalkers, jugglers, and clowns, from noon to 2. (Prospect Park Bandshell, Prospect Park W. and 9th St.); Lefferts Homestead celebrates **Pinkster Day**, a historic Dutch and African American spring festival, from 1 to 4 (Lefferts Homestead, bet. the Carousel and the Wildlife Center). Park events hotline (718-965-8999); and for Lefferts Homestead events (718-965-6505). Donation of \$1 and up.

**PUPPETWORKS PARK SLOPE**—For ages 4 and up. Sat. and Sun. at 12:30 and 2:30: **The Jungle Book**, Rudyard Kipling's classic tale of Mowgli and his adventures in the jungle of India. Adapted for the marionette stage by Nicholas Coppola. 338 Sixth Ave., Brooklyn (718-965-6058). \$5; adults \$7; reserve.

**BIG APPLE CIRCUS**—For all ages. Through 5/31: The one-ring wonder presents **Carnevale in Venice**. Cunningham Park, Queens. Call for schedule information (268-0055); or for tickets (307-4100).

**WHITNEY MUSEUM**—For ages 5-10. 5/21 at 9 a.m.: **Family Fun Day** features a special gallery tour of the Joseph Stella exhibition followed by an interactive art workshop. 945 Madison Ave., at 75th St. (570-0211). \$6 per family; reserve.

**AMERICAN CRAFT MUSEUM**—For all ages. 5/21, noon-2 and 2-4: **Community Day**, in conjunction with the exhibition "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art," features several craft workshops including quilt-making. Plus, a dance performance by **The Ayoluwa Dance Theatre**. 40 W. 53rd St. (956-3535). Free; adults \$4.50; reserve.

## BOOKS

**LITTLE ROBIN REDBREAST: A Mother Goose Rhyme**, illustrated by Shari Halpern. Preschool. North-South Books, \$14.95.

**RIPTIDE**, by Frances Ward Weller; illustrated by Robert J. Blake. Preschool-Grade 2. Putnam & Grosset, \$5.95.

**ALEJANDRO'S GIFT**, by Richard E. Albert; illustrated by Sylvia Long. Preschool-Grade 2. Chronicle Books, \$13.95.

**THE SERENGETI MIGRATION: Africa's Animals on the Move**, by Lisa Lindblad; photography by Sven-Olof Lindblad. Kindergarten-Grade 3. Hyperion, \$15.95.

**FROM HEAD TO TOE: How a Doll is Made**, by Susan Kulkin. Grades 1-3. Hyperion, \$15.95.

**WILLA AND OLD MISS ANNIE**, by Berlie Doherty; illustrated by Kim Lewis. Grades 3-6. Candlewick Press, \$14.95.

**BASEBALL SUPER STARS**, by David Gowdey; illustrated by Sam Whitehead. Grades 3-6. Grosset & Dunlap, \$8.95.

**EXPLORING THE BISMARCK**, by Robert D. Ballard. Grades 3-6. Scholastic/Madison Press, \$15.95.

COMPILED BY BERNICE KANNER



# NIGHTLIFE

## DIRECTORY

COMPILED BY GILLIAN DUFFY

### KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

### POP/JAZZ

**BIRDLAND**—2745 Broadway, at 105th St. (749-2228). Regional American restaurant with jazz. 5/18: The Joan Stiles Quartet. 5/19: Bernice Sacks and Her Trio. 5/20, 21: The Benny Powell Quartet with Donald Smith on piano, Eric Lemon on bass, and Jessie Harmeen on drums. 5/22: The Jon Weiss Quartet. 5/23: soulful Mondays with host Yoman Wilder. 5/24: Judi Silvano and Her Trio. Sets at 9, 10:30, and midnight. **AE, CB, DC, MC, V.**

**THE BITTER END**—149 Bleecker St. (673-7030). 5/23, 30 at 8:30: Little Isidore and the Inquisitors.

**No credit cards.**

**BLUE NOTE**—131 W. 3rd St. (475-8592). Through 5/22: Spring Vocal Festival Week 1 with Tania Maria featuring Eddie Gomez. 5/24-29: Spring Vocal Festival Week 2: Phylliss Hyman. Tue.-Sat. following the last set until 4 a.m.: Late night ambience with the Brian Lynch Quartet. **AE, MC, V.**

**THE BOTTOM LINE**—15 W. 4th St. (228-7880). 5/18: *In Their Own Words: A Bunch of Songwriters Sittin' Around Singin'* featuring Ted Hawkins, Roger McGuinn, and Pete Seeger; hosted by Vin Scelsa. 5/24: Darlen Love with *Portrait of a Singer*.

**No credit cards.**

**BRADLEY'S**—70 University Pl., at 11th St. (228-6440). 5/18: James Williams Duo. 5/19-21: Guitarist Kevin Eubanks with James Williams on piano and Robert Hurst on bass. 5/22: Pianist Chris Anderson with Ray Drummond on bass. 5/23-28: Pianist Jacky Terrasson with Leon Parker on drums and Ugonna Okegwo on bass. Sets at 10, midnight, and 2 a.m. **AE, CB, DC, MC, V.**

**B. SMITH'S**—771 Eighth Ave., at 47th St. (247-2222). **Rooftop Cafe:** 5/19-21: New York Voices. **AE, DC, MC, V.**

**THE CAJUN**—129 Eighth Ave., at 16th St. (691-6174). New Orleans-style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Four Notes with Styles. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7:30-10:30, Tue.-Thu. from 8-11, Fri.-Sat. 8:30-midnight, Sun. 7-10. **AE, CB, DC, MC, V.**

**DOWN BEAT**—70 Grove St., corner of Seventh Ave. (620-4000). An intimate jazz club. "Late Night" with Christine Gordon and the Victor Jones Trio every Tue.-Sun. after the last set till 4 a.m. **AE, MC, V.**

**DOWNTIME**—251 W. 30th St. (695-2747). Music bar. 5/18: The Rock Box; The All-Star Blues Jam; Love Child; The Night Owl Blues Band; DeeWest and the New Direction; Steve Marshall and the Deputies; The Brian Miller Quartet; Small World. 5/19: Scott McClatchy; Jimmy Vivino. 5/20: X-Tempo; Blood Sugar; The Sons; Too Many Cooks; Hide the Porn. 5/21: Meow; Master Dog; Marble; In Between; Abstinence. **AE, MC, V.**

**FAT TUESDAY'S**—190 Third Ave. (533-7902). 5/23: Les Paul Trio. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

**THE FIVE SPOT**—4 W. 31st St. (631-0100). Restaurant with jazz. 5/18, 19: Ron Vincent's Quartet. 5/20, 21: Spirit of Life Ensemble. Sets Mon.-Thu. at 8 and 9:30, Fri.-Sat. at 8:30, 10, and 11:30. **MC, V.**

**HUDSON BAR AND BOOKS**—636 Hudson St. (229-2642). 5/20, 21: Ray Kalil Trio. Music from 10-2 a.m. **AE, MC, V.**

**IRIDIUM**—44 W. 63rd St. (582-2121). **The Iridium Room:** Dramatic new room across from Lincoln Center, with a cartoonlike spirit inspired by the sound of music. 5/18: Dave Janaway Trio with Santi Debrano. 5/19-21: Santi Debrano's Panamanians with David Sanchez. 5/24-25: Scott Feiner Quartet with Larry Goldings. Wed.-Sat. at 9:30, 11, and 12:15 a.m. **AE, CB, DC, MC, V.**

**KNICKERBOCKER BAR & GRILL**—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sun. from 9:45. 5/18-21: Pianist Ronny Whyte with Frank Tate on bass. **AE, MC, V.**

**KNITTING FACTORY**—47 E. Houston St. (219-3055). 5/18: Members of Slint, Evergreen, Ruby Falls, Lilys, Rodan; Catlike, Peanut 23. 5/19: Royal Crescent Mob. 5/20, 21: Bill Frisell Band with Horns featuring Joey Baron, Kermit Driscoll, Don Byron, Curtis Fowlkes, and Billy Drews. 5/22: David Watson and The Wax. 5/23: Charles Gayle Trio. 5/24: New York Composers Ensemble; Rinde Eckert and the Complete Stangers. **AE, MC, V.**

**LA CAVE ON FIRST**—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-soul food restaurant. 5/18, 25 from 6:30-8:30: Pianists Ken Ichi Shimazu and Yoko Kanasashi; Jimmy Slyde with the Bros Townsend Trio from 9-11 a.m. 5/19: Jazz singer Kate Scott with the Tony Heath Quartet. 5/20 from 6:30-8:30: Jazz singer Hiroko Kanna; Jerce Wade Show with the Frank Owens Trio and special guest Dolph Prince at 9. 5/21: Lorraine Antonio and Joe Coleman with their trios. 5/22 at 6: Hans Maryshow. 5/23: *Broadway At La Cave* with pianist-composer-singer Ernie Scott and special guest saxophonist Dennis Bram. 5/24 from 6:30-8:30: Singer-pianist Effie followed by Open Mike for singers with pianist-singer Lisa Yves from 8:30-midnight. **AE, V.**

**MANNY'S CAR WASH**—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago-style blues bar. 5/18: Johnny Allen. 5/19: Kim Simmonds and Savoy Brown. 5/20: The Sandra Wright Band. 5/21: The Jon Paris Blues Revue. 5/22: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 5/23: Ladies night with The Black Widow Band. 5/24: The Voodoo Rhythm Kings. Shows nightly from 9, except Sun. at 8:30. **AE.**

**METROPOLIS CAFE**—31 Union Square West (675-2300). **Downstairs:** 5/20, 21: Allan Harris. 5/24, 31: The Bill Warfield 15-Piece Big Band. Sets at 8 and 10:30. **Upstairs:** Every Thu. from 6:30: Jon Regan Duo. **AE, MC, V.**

**MICHAEL'S PUB**—211 E. 55th St. (758-2272). Every Tue.-Thu. at 9:15, Fri.-Sat. at 9:15 and 10:15: Jelly Roll Morton. "Hoo-Dude" created and performed by Vernal Bagnieris. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays at 8:45. **AE, DC, MC, V.**

**RED BLAZER TOO**—349 W. 46th St. (262-3112). Wed.: The Marty Holmes Band followed by the Dale Chandler Big Band Sound. Thu.: Phoebe LeGere at 6; Stan Rubin's Big Band at 8:30. Fri.: Lou Anderson Big Band followed by Sam Ulano & The Bourbon Street Swingers. Sat.: Bob Cantwell and his Stompers. Sun. and Mon.: Howie Wyeth Ragtime. Tue.: The Smith Street Society Jazz Band. **AE, CB, DC, MC, V.**

**THE ROCK 'N ROLL CAFE**—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/18: Group Therapy; Yazmin. 5/19: Justice Keys; Power Windows (A Rush Tribute). 5/20: Wizard of Ozz; The Late Show. 5/21: Gregg Swann and Beggars Choice; Glass Onion. 5/22: Fine Line; Laura Black and Pure Logic; Beyond Reality; Crowned Monkey. 5/23: Voodoo Child; 4 Sticks. 5/24: Subteranians. **AE, MC, V.**

**SIGN OF THE DOVE**—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9-11 a.m.: Gwen Cleveland. Wed. from 9-11 a.m.: Lenore Helm and her Trio. Thu. from 9-11 a.m.: Kenny Brawner Brothers. Fri. from 9-11 a.m.: Sandi Blair. Sat. guest bands from 10-2 a.m. Sun. from 7-11: Steve Weenles. Mon. from 8-midnight: Debbie Davis. **AE, CB, DC, MC, V.**

**S.O.B.'S**—204 Varick St. (243-4940). A club-restaurant-bar featuring live music of Brazil, Africa, and the Caribbean. 5/18, 19: Mutabaruka and Skool plus special guests Sister Carol. 5/20: Phantoms. 5/21: Iyakekere. 5/23: Latin Legends Larry Harlow, Ray Barretto, Adalberto Santiago and Yomo Toro. 5/24: The Meditations. **AE, CB, DC, MC, V.**

**THE SQUIRE**—216 Seventh Ave., bet. 22nd-23rd Sts. (727-8387). American-Cajun restaurant with jazz every Thu.-Sat. and Mon. 5/18: Norman Riley Underground Streets. 5/19: Ted Trymble Quartet. 5/20: Roz Coral Quartet. 5/21: Barbara Berlind Quartet. 5/23: Jam Session with Michael Bocian. 5/24: Blues night with David O'Rourke/Oliver Van Hosson. **AE.**

**SWEET BASIL**—88 Seventh Ave. So. (242-1785). Through 5/22: Kenny Garrett. 5/23: The Music of Gil Evans with The Monday Night Orchestra. 5/24-29: Yosuke Yamashita New York Trio with Cecil McBee, Pheeroan Akalaff featuring Joe Lovano. Sets Mon.-Thu. and Sun. from 9 and 11, Fri.-Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

**TATOU**—151 E. 50th St. (753-1144). 5/18 from 7-11: Jazz West. 5/19 from 7-11: George Gee Trio. 5/20, 21 from 6-11: Nat Jones Trio. Dancing from 11. **AE, CB, DC, MC, V.**

**TAVERN ON THE GREEN**—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Sun., Tue.-Thu. at 8:30 and 10:30, Fri.-Sat. 9 and 11. Through 5/22: Jazz pianist Dick Hyman. 5/24-29: Jazz singer Little Jimmy Scott. **AE, CB, DC, MC, V.**

**TIME CAFE**—380 Lafayette St., at Great Jones St. (533-7000). **Fez:** 5/18: Oren Bloedow; Rob Reddy's Honor System. 5/19: Mingus Big Band. 5/20: Edwin Torres; Big Joe. 5/21: Flat Old World; Life in a Blender; Cheesebeads. 5/23, 25 Guitars Play Mingus. **AE, MC, V.**

**TRAMPS**—51 W. 21st St. (727-7788). 5/18: Calu! Callay; Movin' Violations; Beyond Blue; Original Formula. 5/19: Lonnie Brooks; Lil' Ed and the Blues Imperials. 5/20: Otis Rush; Diane Scanlon. 5/21: Senegalese Night Dance Party. 5/22: Conrad Neblett. **Cafe—45 W. 21st St.** 5/20: Terrance Simien and the Mallet Playboys. 5/21: Kinsey Report. **AE, MC, V.**

**VILLAGE CORNER**—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 5/21: Tardo Hammer. 5/23-28: Carol Britto. Music Mon.-Sat. from 9. **AE, MC, V.**

**VILLAGE VANGUARD**—178 Seventh Ave. So. (255-4037). Through 5/22: Craig Handy Quartet with Geoff Keezer, Ira Coleman, and Victor Lewis. 5/23-30: The Vanguard 16-Piece Orchestra 28th Anniversary Celebration. **No credit cards.**

**VISIONES**—125 MacDougal St. (673-5576). 5/18-20: Peter Leitch Quintet with Sonny Fortune, John Hicks, Marvin "Smitty" Smith, and Walter Booker.



## NIGHTLIFE

5/24: Lafayette Harris Group. Sets at 9 and 11, with late shows Fri. and Sat. at 1 a.m. Every Tue.—Thu. at 1 a.m.: The Scott Napoli Trio. **AE, MC, V.**

**WEST END GATE—2911 Broadway, bet. 113th–114th Sts.** (666-8687). 5/18: Folk with Tom Lewis. 5/19: Soul music with Nubian Sojourns; Tony Jarvis. 5/19: Jazz with the Miriam Sullivan Jazz Group. 5/21: Oldies Variety Show; Funk Rock with First House. 5/24: Rock and roll with Cala Callay. **AE, MC, V.**

**WETLANDS—161 Hudson St.** (966-5244). Environmentally-oriented music club. 5/18: Arnie Lawrence and the International Fun Co-Elation. 5/19: Venus for Breakfast. 5/20: The Authority. 5/21: The Hatters. 5/23: Hidden Persuaders; Q-South. 5/24: Franklin Turnpike. **AE, MC, V.**

**ZANZIBAR—73 Eighth Ave., bet. 13th–14th Sts.** (924-9755). Jazz club/restaurant with a 1940s tropical atmosphere featuring jazz to funk to fusion to R & B. 5/18: Steve Thornton Band. 5/19: Drummer Bob Moses. 5/20: Peter Levin Band. 5/21: Charles Blenzig. **AE, MC, V.**

**ZINNO—126 W. 13th St.** (924-5182). Italian restaurant with music Mon.—Sat. from 8. Through 5/21: Harold Mabern on piano and Jamil Nasser on bass. 5/22: Eric Alexander Trio. 5/23–28: Pianist Kirk Lightsey with Santi Debrano on bass. **AE, MC, V.**

## COMEDY/MAGIC

**CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts.** (757-4100). Broadway location with an exciting new room featuring headline comedy seven nights a week. 5/18, 6/1 at 8: Lewis Black. 5/19–22, Thu. and Sun. at 8, Fri.—Sat. at 8 and 10:30: Wayne Cotter. 5/23 at 8: Soap Stars and Comedy starring Eva LaRue and Sean Kanan. 5/24, 31 at 8: El Barrio USA!! **AE, CB, DC, MC, V.**

**COMEDY CELLAR—117 MacDougal St.** (254-3630). Through 5/21: Mark Cohen, Allan Havey, Gregg Rogell, Dave Attell, John Henson, and Darryl Hammond. Shows Sun.—Thu. at 9, Fri. at 9 and 11, Sat. at 8:30, 10:15, and midnight. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st–82nd Sts.** (861-9386). Showcase for stand-up comics. Mon.—Thu. the fun starts at 9, Fri. at 8:30 and 10:45, Sat. at 8, 10:30 and 12:30, Sun. at 8:30. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.** (593-1650). Through 5/22: Mike Robles, Al Romero, Scott Bruce. 5/23–29: Otto and George, Ron Discenza, Danny Curtis, Ben Creed, Rich Ramirez, Scott Bruce, and Mike Robles. Sun.—Thu. at 8:45, Fri. at 9 and 11:15, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

**IMPROVISATION—433 W. 34th St.** (279-3446). A new location for this comedy club. Comics and singers every Wed.—Thu. at 9, Fri.—Sun. at 9 and 11:30, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg. **AE, DC, V.**

**NEW YORK COMEDY CLUB—241 E. 24th St.** (696-5233). Through 5/21: Eric Kornfeld, Mike King, Rich Franchese, and Ben Creed. Shows Mon.—Thu. at 9, Fri. at 9 and 11, Sat. at 9:30 and 11:45. **AE, CB, DC, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.** (595-0850). Club with comics from TV and the national club scene. Sun.—Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10:15, and 12:30 a.m. **AE, MC, V.**

## DANCING

**THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts.** (877-1166). Dance-rock club with DJ's and live music. 5/18: Blackwater Junction; Pro-Jam with China Club All-Stars. 5/19: Prophet; Strangers on a Train; Belfire. 5/20: Off The Wall St. Jam. Mon., Wed.—Sat. from 10, Tue. from 9. **AE.**

**COUNTRY CLUB—210 E. 86th St.** (879-8400). Elegant, romantic 1940's-style supper club featuring dancing to Tony Sotos and the Country Club Swing Orchestra. Fri.—Sat. from 7:30. **AE, DC, MC, V.**

**LE BAR BAT—311 W. 57th St.** (307-7228). Upstairs: Dancing and dining to live music. 5/19: Cult Jam. 5/20: The Hi Tops. 5/21: Abuse of Reality. Shows Wed.—Thu. at 10, Fri. at 10:30, Sat. at 11. Downstairs: Spacious club with funky decor. Dance music Mon.—Sat. until 4 a.m. **AE, CB, DC, MC, V.**

**THE SUPPER CLUB—240 W. 47th St.** (921-1940). Romantic, elegant 1940's-style club with dining and dancing. 5/18: "Havana Nights," with Johnny Ray and Latin artists, dance exhibitions, and Latin cuisine.

Thu. at 8:30: Steven Minichiello's *House of La Cage*. Sat.: The Barry Levitt Orchestra from 7:30–11; disco after 11. **AE, CB, DC, MC, V.**

**37TH STREET HIDEAWAY—32 W. 37th St.** (947-8940). Dining and cheek-to-cheek dancing to the Lynette Dupree Trio. Mon.—Thu. 7–11, Fri.—Sat. 8–2 a.m. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.** (244-3005). Every Fri.—Sat. at 6:30: Singer-pianist-composer Blossom Dearie. Wed.—Thu. at 6:30: Pianist-composer-singer John Wallowitch. Mon. at 8:30: Jazz singer Judy Barnett with *Monday Night Jazz*. Through 5/21: French singer Michel Hermon sings Edith Piaf. 5/24–6/4: Jazz singer Morgana King. **AE, MC, V.**

**BLUE ANGEL—323 W. 44th St.** (262-3333). Theatre supper club featuring *La Cage*, a colorful revue starring Tommy Femia plus a cast of 20 dancers, singers, and celebrity impersonators. Shows Wed.—Thu. at 8, Fri.—Sat. at 8 and 11, Sun. at 2:30 at 7. **AE, CB, DC, MC, V.**

**CLEOPATRA—327 W. 44th St.** (262-1111). An Egyptian style nightclub in the heart of the theatre district featuring *The Pharaoh's Phollies*, a Middle-Eastern revue with belly dancers, musicians, and singers. Shows Tue.—Sun. at 9, followed by continuous entertainment until 2 a.m., Fri.—Sat. till 4 a.m. **AE, CB, DC, MC, V.**

**DANNY'S—346 W. 46th St.** (265-8133). **Skyline Room:** 5/18–20, 25, 26 at 9: Cynthia Crane with *Live in the Booth*. Shows Mon.—Sat. at 9, Sun. at 5 and 8. **Piano Bar:** Every Mon.—Sat. from 6–8, Sun. 6:30–11: Gregory Allen. Thu.—Sat. from 8:30–12:30 a.m.: Charles DeForest. **AE, DC, MC, V.**

**DON'T TELL MAMA—343 W. 46th St.** (757-0788). 5/18: Comedy with Renee Dodge; Singer Lois Paterson with Rick Jensen; *Two Hearts Over Easy*, Bob Cabell's Original Musical; Musical comedy with Beth Free and Mike Thomas. 5/19: Gaby Jordan with David Brunetti; *Girl Singer*, musical. 5/20: Gotham City Improv with *Just Born That Way*; Jenny Burton and the Choir Sing the Songs of Peter Link; Bonnie Macleod; *Relationships on the Rocks With a Twist*, revue. 5/21: Susan Barth; Ellen Hollander; Donald Welch; Steven Brinberg as Barbra Streisand; *Relationships on the Rocks with a Twist*, revue. 5/22: Stephanie Zagoren; Leslie Beauvais; Tom Ford with *Guilt Pleasures* ...; Leslie Hollis with Woody Regan. 5/23: *Honky Tonk Highway*, two-act musical. 5/24: Debra Goodman with Songs and Comedy; Karla Frisch with Joe Bousard. **No credit cards.**

**DUPLEX—61 Christopher St.** (255-5438). Cabaret piano bar. 5/19: *Nazi Cheerleaders From Hell*. 5/20: *Twilight Tales*; Dressing Room Divas; Stars of Tomorrow Talent Search. 5/21: Stars of Tomorrow Grand Final; *Twilight Tales*. 5/22: The Ingredients; Dressing Room Divas. 5/24: Maria Gentile; The Lady Bunny in *Harebrained Honey*. **No credit cards.**

**EIGHTY EIGHT'S—228 W. 10th St.** (924-0088). 4/18: Amy Blum; Yanna Avis; Catherine De Puis. 4/19: Yanna Avis; Elizabeth Dutton Smith. 5/20: Helen Baldassare; Natalie Gamsu; Ricky Ritzel. 5/21: Amy Blum; Baby Jane Dexter; Sally Mayes. 5/22: Jane Schechter; Darius De Hass. 5/23: Richard Rodney Bennett; India Galyean. 5/24: Carole Demas; Vicki Sue Robinson; Amida Cabaret Class recital. Shows Sun.—Thu. at 8 and 10:30, Fri.—Sat. at 8:30 and 11, Sun. at 5:30. **No credit cards.**

**55 GROVE STREET—55 Grove St.** (366-5438). 5/18: *Flight of the Goddamned Butterfly*, play; Stars 94. Stand-Up Comedy. 5/19: Judy Cianciotto; Stars 94. 5/20: Improvisation with The Pollyannas; Pianist Bob McKay Jr. 5/21: *Talking themselves in from the Ledge*, comedy; Albert Walsh in *Jeannette*; Tonya (Harding): A Rock Opera. 5/22: *Audition*, musical revue. 5/24: New Ground Comedy. **No credit cards.**

**JUDYS—49 W. 44th St.** (764-8930). Restaurant-cabaret. 5/18: Michael Murphy with pianist Wes McAfee. 5/19: Meta Smith with pianist William Cox. 5/20, 21: Barbara Hollander with Julia Mendelsohn. 5/23: Dianne Grosjean with pianist Bob Lindner. 5/24: A.J. Swearingen and Jonathan Beedle with *An Evening of the songs of Simon and Garfunkel*. **Piano Bar:** Mon.—Tue.: David Lahm Duo with guest singer Judy Kres-ton. Wed.—Sat.: Jerry Scott. Music from 10–2 a.m. **AE, MC, V.**

**KAPTAIN BANANA—101 Greene St., bet. Prince and Spring Sts.** (343-9000). French cabaret supper club featuring Mr. Jean Marie Riviere's outrageous revue *Les Incroyables* starring Messrs. Daniel Rohou, Gilles Jean and Michel Prosper. Shows Tue.—Sat. at 9:30. **AE, MC, V.**

**THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza.** (632-5000). Dine and dance to the Rainbow Room Dance Band with Michael Andrew alternating with Mauricio Smith and Friends. Tue.—Thu. 7:30–1 a.m., Fri.—Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 5/28, Tue.—Sat. at 8:30 and 11: Mary Cleere Haran in *An Affair to Remember*, movie music from the fifties. **AE.**

**RUSSIAN TEA ROOM—150 W. 57th St.** (265-0947). Cabaret: 5/22 at 8 and 10:30: Ellen Kaye and Cleve Douglas in *Blini Blues*. **AE, CB, DC, MC, V.**

**STEVE MCGRAW'S—158 W. 72nd St.** (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.—Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 5/19, 20 at 10:30: Kristine Zbornik. 5/22 at 10: Kay Scott. 5/23 at 7:30: Christopher Cabaret; Pat Tortaricci at 10:30. 5/24 at 11: Cast of *Joseph*. **Piano Bar:** Every Wed.: John Meyer. Thu.: Larry Woodard. Fri.—Sun.: Chris Barrett. Tue.: Alix Korey. Music from 9–1 a.m. **AE, DC, MC, V.**

## HOTEL ROOMS

**ALCONQUIN—59 W. 44th St.** (840-6800). Through 6/11, Tue.—Thu. at 9, Fri.—Sat. at 9 and 11:30: Andrea Marcovicci with her new show *Always, Irving Berlin*. **AE, CB, DC, MC, V.**

**BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave.** (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.—Thu. from 9–1 a.m., Fri.—Sat. from 9–2 a.m. Sun.: Marc Spaeth and Trio. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. and 76th St.** (744-1600). **Cafe Carlyle:** Through 6/25, Tue.—Sat. at 8:45 and 10:45: Singer Bobby Short. **Berelmans Bar:** Through 6/26, Tue.—Sat. from 9:30–12:30 a.m.: Singer-pianist Barbara Carroll. Every Mon. from 9:30–12:30 a.m.: Pianist Kurt Whiting. **AE, CB, DC, MC, V.**

**FOUR SEASONS—57 E. 57th St.** (758-5700). Every Mon.—Sat. from 5:30–8: Jazz pianist Harold Danko. Mon.—Tue. from 8–12:30 a.m.: Jazz pianist John Campbell. Wed.—Sat. from 8–1 a.m.: Composer-jazz pianist Donald W. Johnston. Sun. from 5:30–11: Pianist Ted Broncato. **AE, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel** (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.—Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

**SHERATON NEW YORK—811 Seventh Ave., at 53rd St.** (841-6506). **Lobby Court:** Through Sept., Tue.—Thu. 8–midnight, Fri.—Sat. 8–1 a.m.: Pianist-composer Irving Fields plays everything from Chopin to the Beatles. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**BRUNO—240 E. 58th St.** (688-4190). Northern Italian art deco restaurant with singer-pianist Danny Nye every Tue.—Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

**CAFE 44—315 W. 44th St.** (581-3080). 1930's art deco style continental restaurant. Every Wed.—Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Tue., Sat.—Sun. from 6–10. **AE, MC, V.**

**NEW DEAL—133 W. 13th St.** (741-3663). A new location for this American restaurant with jazz-pianist and songwriter Betsy Hirsch, every Sat. from 6. **AE, DC, MC, TM, V.**

**STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts.** (687-4425). Every Mon. and Fri., singer-pianist Andrew Charazzi, Tue.: Singer-pianist Frederique and Wed.—Thu., singer-pianist Clint Hayes. Music from 6–11. **AE, CB, DC, MC, V.**

**WEST BROADWAY—349 W. Broadway** (226-5885). American restaurant with jazz every Wed.—Thu. from 9–midnight featuring the Dmitri Kolesnik Quartet. **AE, CB, DC, MC, V.**



# RADIO

## HIGHLIGHTS

COMPILED BY ANYA SACHAROW

**WBAI — 99.5 FM**  
**WFUV — 90.7 FM**  
**WKCR — 89.9 FM**  
**WNYC — 820 AM**  
**WNYC — 93.9 FM**  
**WQXR — 96.3 FM**

### Wed., May 18

**9:30 a.m./WBAI**—k.d. Lang special.  
**2:00/WNYC**—Cellist Carter Brey and jazz pianist Mulgrew Miller perform live.  
**WQXR—Mozart:** Piano and Wind Qt. in E-Flat.  
**3:00/WQXR—Beethoven:** Sym. No. 4 in B-Flat; **Debussy:** *Images for Orchestra*.  
**4:00/WQXR—Gershwin:** *Cuban Overture*; **Schubert:** Rondo in A for Violin and String Orch.  
**5:00/WQXR—Smetana:** *Haakon Jarl*.  
**7:00/WFUV**—Classic Radio. Part one of two. "Victory Extra" (1945), with Bing Crosby, Frank Sinatra, and Bette Davis.  
**WQXR—Delius:** Sonata for String Orch.  
**8:00/WNYC—Tchaikovsky:** *Souvenir de Florence*; **Debussy:** Sonata for Violin and Piano in G; **Stravinsky:** *L'Histoire du Soldat*, Suite for Clarinet, Violin, and Piano.  
**WQXR—Schubert:** Sym. No. 9 in C.  
**9:00/WNYC-AM**—"New York and Company." Guests are V.S. Naipaul, author of *A Way in the World*; David Dorsey, author of *The Force: What Drives Xerox People to the Edge*.

### Thu., May 19

**6:00 a.m./WBAI**—"Who Really Murdered Malcolm X?" 24-hour broadcast examining the social and political circumstances surrounding the murder. With guests Betty Shabazz, Malcolm X's widow; and Azk Kondo, author of *Conspiracies: The Murder of Malcolm X*.  
**9:30 a.m./WKCR**—"Cereal Music." Music of Erik Satie.  
**NOON/WQXR—Bach:** Brandenburg Cto. No. 6 in B-Flat; **Holt:** *Morris Dance Tunes*.

**1:00/WBAI**—"Brotherminister." Dramatized debate between Malcolm X and Minister Louis Farrakhan.  
**2:00/WNYC**—Violinist Gil Shaham, guitarist Goran Sollscher, and the Eberli Ensemble perform live.  
**WQXR—Haydn:** Sym. No. 90 in C.  
**3:00/WQXR—Saint-Saëns:** Cello Cto. No. 2 in D; **Beethoven:** 32 Variations on an Original Theme for Piano in C.  
**4:00/WQXR—Handel:** Cto. Grosso in D; **Thomson:** *Louisiana Story: Arcadian Songs and Dances*, "Walking Song."  
**5:00/WQXR—R. Strauss:** Horn Cto. No. 2 in E-Flat.  
**7:00/WFUV**—"Gray Matters: Aging and the Brain." Actress Patricia Neal looks at Alzheimer's Disease, strokes, depression, alcoholism, and the research being done in these fields.  
**WQXR—Wieniawski:** Violin Cto. No. 1 in f-sharp.  
**8:00/WNYC—Chausson:** *Poème de l'Amour et de la Mer*; **Respighi:** *Il Tramonto*; **Reger:** *Der Einsiedler, An die Hoffnung*.  
**WQXR—Mozart:** *The Magic Flute*; Sym. No. 41 in C.  
**9:00/WNYC-AM**—"New York and Company." Charles Strozzer talks about his book *Apocalypse*.

### Fri., May 20

**NOON/WKCR**—"Women in Jazz." Pianists of the 20s, 30s, and 40s including Mary Lou Williams, Lovie Austin, Lil Armstrong, and Georgia White.  
**2:00/WQXR—Haydn:** Sym. No. 92 in G.  
**3:00/WQXR—Bach:** Brandenburg Cto. No. 1 in F.  
**4:00/WQXR—Ravel:** *Le Tombeau de Couperin*.  
**5:00/WQXR—Brahms:** *Academic Festival Overture*.  
**7:00/WBAI**—Comedy special with Janet Coleman, David Dozer, and others.

**7:30/WFUV**—"New Letters on the Air." Bill Barich reads from his latest book, *Big Dreams: Into the Heart of California*.  
**8:00/WNYC—Brahms:** Clarinet Sonata in f; **Wolpe:** Suite in Hexachord for Oboe and Clarinet; **Granados:** *Valses Poetiques*.  
**WQXR—Prokofiev:** Sym. No. 1 in D; **Beethoven:** Piano Cto. No. 4 in G.  
**9:00/WNYC-AM**—"New York and Company." Guests are Leonard Dinnerstein, author of *Anti-Semitism in America*; Jacques D'Amboise, founder of the National Dance Institute.  
**WQXR—L'Orchestre de Paris.** **Haydn:** Sym. No. 39 in G; **Elgar:** Cello Cto. in c; **Schumann:** Sym. No. 2 in C. Cellist: Harrell; conductor: Nelson.

### Sat., May 21

**10:00 a.m./WQXR—Britten:** *Simple Symphony*; **Telemann:** Oboe Cto. in c.  
**11:00 a.m./WNYC—Chausson:** Poème for Violin and Orch.; **Dohnanyi:** Sextet; **Martini:** Madrigal Sonata.  
**WQXR—Lyric Opera of Chicago.** **Berg:** *Wozzeck*. Soloists: Grundheber, Harries, Bailey, Graham, Clark; conductor: Buckley.  
**3:30/WQXR—Bach:** Keyboard Cto. in F.  
**4:00/WBAI**—"Soundtrack Special." Philip Glass's *Candyman*, John Williams's *Images*, John Barry's *Body Heat*.  
**WQXR—Saint-Saëns:** Septet for Trumpet, Strings, and Piano in E-Flat.  
**5:00/WQXR—Sibelius:** Sym. No. 1 in c.  
**6:00/WKCR**—"Traditions in Swing." Rarities and archival jazz.  
**WNYC**—"A Prairie Home Companion," with Garrison Keillor. Guests include the Nashville Bluegrass Band, writer and poet Marge Piercy, Rich Dworsky, and the Guy's All-Star Shoe Band.

**WQXR—Brahms:** Serenade No. 1 in D.  
**8:00/WQXR—Cleveland Orchestra.** **Prokofiev:** *War and Peace Overture*; *Chout Suite*; **Rachmaninoff:** Piano Cto. No. 3 in d. Pianist: Thibaudet; conductor: Ashkenazy.  
**10:00/WFUV**—"E-Town: Live from Boulder Theater." Former Doobie Brother Michael McDonald and Irish singer Maura O'Connell perform live.  
**10:30/WKCR**—"Opera Fanatic." Selections sung by soprano Lotte Lehmann; discussing Lehmann's life with biographer Beaumont Glass.

### Sun., May 22

**10:00 a.m./WQXR—Mozart:** Flute and Harp Cto. in C; **Barber:** *Excursions*; **Handel:** Cto. "a due cori" No. 3 in F.  
**11:00 a.m./WNYC—Mendelssohn:** Sym. No. 4; **Fanny Mendelssohn:** Four Songs Without Words.  
**WNYC-AM**—"On the Media." Getting it wrong: the fallout from running an incorrect story. With *Newsday* columnist Lars-Erik Nelson and others.  
**NOON/WNYC-AM**—"On the Media." Nixon and the press. With *Time* contributing editor Hugh Sidey; and Nixon biographers Roger Morris and Todd Gitlin.  
**2:00/WQXR—Rachmaninoff:** Rhapsody on a Theme of Paganini; **Liszt:** Hungarian Rhapsody No. 1 in f.  
**3:00/WQXR—Tchaikovsky:** Sym. No. 2 in c; **Mendelssohn:** Piano Trio No. 2 in c.  
**4:00/WFUV**—"Gruesse aus der Heimat," with Marion Ockens. Opera, operetta, concert hall music, and narration about the composers.  
**WNYC**—"Selected Shorts." Bessie Head's "Looking for a Rain God" and Grace Paley's "Faith in the Afternoon" read by Gloria Foster.  
**5:00/WQXR—Dvorák:** Cello Cto. in b.

**6:00/WFUV**—"Italian Sinfonia." Series of reports on the changes in Italian music from Cantautori to rock and reggae.  
**8:00/WNYC**—"St. Paul Sunday Morning." The Baltimore Consort performs music of Praetorius, Planson, and Morley.  
**WQXR**—"Sunday Night Opera House."  
**Cherubini:** *Lodoiska*. Soloists: Devia, Moser, Lombardo, Corbelli, Shimell, Lupeni; conductor: Muti.  
**Orchestra and Chorus of La Scala, Milan.**  
**8:30/WKCR**—Poet Patti Tana reads from her collection *Wetlands*.  
**9:00/WFUV**—Brazilian pop and jazz: music by Clara Nunes, Dorival Caymmi, Jorge Ben, Milton Nascimento.

### Mon., May 23

**2:00/WNYC**—The Helios chamber ensemble and the Oregon contemporary music ensemble perform live.  
**WQXR—Saint-Saëns:** Violin Sonata No. 1 in d.  
**3:00/WQXR—Beethoven:** *Consecration of the House Overture*; **Hummel:** Trumpet Cto. in E-Flat.  
**4:00/WQXR—Gottschalk:** *Cakewalk*, Suite; **Rameau:** *Castor et Pollux*, Tambourins I, II; *Passepieds* I, II.  
**5:00/WQXR—R. Strauss:** *Don Juan*.  
**7:00/WQXR—Chausson:** Sym. in B-Flat.  
**7:30/WFUV**—"Soundprint." Dr. Janice Morrison, a psychiatrist and psychoanalyst who interviews serial killers, expands on her theories about these murderers.  
**8:00/WNYC—Lemetre:** *L'Arbre, les Branches, la Seve*; **Mozart:** Piano Qt. in E-Flat; **Chausson:** Sym. in B-Flat.  
**WQXR—Mozart:** Piano Cto. No. 21 in C; **Albeniz:** Rapsodia Española for Piano and Orch.  
**9:00/WFUV**—"Wade in the Water: African-

American Sacred Music Traditions." The power of instrumental African-American sacred music; with music by Blind Willie Johnson, Rosetta Tharpe, and Billy Preston.  
**WNYC-AM**—"New York and Company." Guests are Stephen Ambrose, author of *D-Day, June 6, 1944*; Mark Daner, who wrote *The Massacre at El Mozote*; Beryl Bainbridge, on her novel *The Birthday Boys*; Susana Torruella Leval, director and curator of El Museo del Barrio.  
**WQXR—Stravinsky:** *Petrouchka*; **Beethoven:** Violin Sonata No. 10 in G.

### Tue., May 24

**2:00/WNYC**—The Los Angeles Guitar Quartet and violinist Scott St. John perform live.  
**WQXR—Beethoven:** Violin Sonata No. 5 in F.  
**3:00/WQXR—C.P.E. Bach:** Cello Cto. in B-Flat; **Glinka:** *Capriccio Brillante* on the Jota Aragonesa.  
**4:00/WQXR—Dvorák:** *Othello Overture*; **Mozart:** Flute Qt. No. 4 in A.  
**5:00/WQXR—Haydn:** Violin Cto. in G.  
**7:00/WFUV**—"Legacies: Tales from America." Part two of two. Looking at domestic violence and cycles of abuse in modern relationships through interviews and monologues.  
**WQXR—Arensky:** Suite No. 1 in g.  
**8:00/WNYC—Lemetre:** *Le Rempart des Sirenes*; **D'Indy:** Suite; **Dienz:** *Landler*.  
**WQXR—Suppé:** *Poet and Peasant Overture*; **Sibelius:** Sym. No. 2 in D.  
**9:00/WNYC-AM**—"New York and Company." Guests are Mario Vargas Llosa on his memoir, *A Fish in the Water*; poet Ron Padgett, author of *Ted*; Bela Karolyi, author of *Feel No Fear*, discussing professional gymnastics.  
**WQXR—Dvorák:** Violin Cto. in a.



# TELEVISION

## HIGHLIGHTS

COMPILED BY MATTHEW McCANN FENTON

**2** WCBS  
**3** WNBC  
**5** WNYW  
**7** WABC  
**9** WWOR  
**11** WPIX  
**13** WNET  
**21** WLIW  
**31** WNYC  
**49** WEDW  
**60** WJIM  
**65** WLIG  
**AMC** American Movie Classics  
**ART** Arts & Entertainment  
**BEI** Black Entertainment Television  
**BRV** Bravo  
**CNN** Cable News Network  
**MAX** Cinemax  
**CUNY** City University Television  
**CNBC** CNBC  
**CUM** Comedy Central  
**CRO** Crosswalks  
**DCG** The Discovery Channel  
**DTS** The Disney Channel  
**ESPN** ESPN  
**FAM** The Family Channel  
**HBO** Home Box Office  
**FLC** The Learning Channel  
**LIF** Lifetime  
**MSB** Madison Square Garden Network  
**TMC** The Movie Channel  
**MTV** Music Television  
**TNN** The Nashville Network  
**NICK** Nickelodeon  
**SCI-FI** Sci-Fi Channel  
**SHO** Showtime  
**SC** SportsChannel  
**TBS** Turner Broadcasting System  
**TNT** Turner Network Television  
**USA** USA Network  
**VH1** VH1

### WED., MAY 18

**8:00 p.m.**  
**2** **Naked Gun 2½** (1992). Leslie Nielsen and Priscilla Presley star in this comedy sequel about a crack-brained police lieutenant who must save America from a sinister consortium of enery-industry types. A few laughs. (2 hrs.)

**10** **The Enforcer** (1976). Being paired with a female cop is not high on the list of Dirty Harry Callahan's favorite things. Clint Eastwood, of course, is Dirty Harry; Tyne Daly is his partner. Together they try to keep a group of

subversive sorts from wrecking San Francisco. Dumb, fun. (2 hrs.)

**10:00**  
**2** **48 Hours**. A investigation into the most common ingredient in the American diet: pesticides. The second of two parts. (1 hr.)

**1** **Law & Order**. A tennis player tries to check out of the high-pressure world of professional sports by breaking her own wrist, and attempting to pin responsibility on her teammate and closest rival. Sounds like another of *Law & Order*'s weird echoes of recent headlines. (1 hr.)

### THU., MAY 19

**8:00 p.m.**  
**2** **Twilight Zone: Rod Serling's Lost Classics**. James Earl Jones narrates this updated version of two episodes from the classic television series. Jack Palance and Amy Irving star. (2 hrs.)

**1** **Coogan's Bluff** (1968). Clint Eastwood stars as an Arizona deputy sheriff who comes to New York and shows the big city cops how to get the job done. This film, which was the basis for the *McCloud* television series, is one of Eastwood's better efforts. Also featuring Lee J. Cobb, Susan Clark, and Tisha Sterling. (2 hrs.)

**MAX** **Malcolm X** (1992). Spike Lee's massive, hero-worshipping Hollywood biopic re-creates one of the central stories of black America. There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks, but it's the triumph of this movie that Malcolm always seems like a struggling person rather than a symbol. Lee takes his hero sternly and cleanly through the stages of his self-creation, and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. Washington consistently underplays, and his charm

makes Malcolm less angular and abrupt as a personality. Renovating the decades-old Arnold Perl-James Baldwin screenplay, Lee has the sense to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. (2 hrs. 30 min.)

**11:15**  
**1** **Medicine Man** (1992). Perhaps the most enjoyable bad movie in some time—a big, messy, semi-incoherent, emotional drama about advanced medical research in the jungle and the responsibilities of the white man among aboriginal peoples. Sean Connery, brazen and happy in a ponytail and shorts, is the driven scientist with guilty memories, and Lorraine Bracco is the biochemist who shows up either to salvage his operation or to close him down. (1 hr. 50 min.)

### FRI., MAY 20

**8:00 p.m.**  
**2** **The 1994 Miss Universe Pageant**. You might think that in 1994, anachronistic rituals that reward gender role-conformity would be obsolete, or at least that no self-respecting television network would air them. You would be wrong on both counts. (2 hrs.)

**1** **City Heat** (1984). Burt Reynolds and Clint Eastwood make an amusing team in this bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Reynolds (doing his best work in years) races around, winks, and falls off his feet, while Eastwood, as silent as a grave, actually gets the laughs. Director Richard Benjamin uses Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people, the jocular mood of the film turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb

routine. This film borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting*. It's both entertaining and stale, funny and crass. (2 hrs.)

**1** **Sneakers** (1992). Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." Not terrible. With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. (2 hrs. 5 min.)

**10:00**  
**2** **Carol Burnett: The Special Years**. Seems like the most popular subject on television these days is . . . television. This retrospective looks back at 30 years of musical-comedy specials starring Carol Burnett. Clips include appearances by Lucille Ball, Placido Domingo, Whoopi Goldberg, and Dolly Parton. (1 hr.)

**12:06 a.m.**  
**2** **ABC In Concert**. The first album ever produced entirely with alternate sources of energy (such as solar and wind power) is entitled, rather too cutely, *Alternate NRG*. It features contributions from the likes of U2 and REM. Anyway, this fund-raising and consciousness-raising vehicle is showcased. (30 min.)

**3:40**  
**SHO** **The Lover** (1992). Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Annaud works in a way analogous to the novel, which uses repeated, spare visual motifs and emotional indirection. Cinematographer Robert Fraisse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beesting lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man

(Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (1 hr. 50 min.)

### SAT., MAY 21

**1:00 p.m.**  
**1** **Solarbabies** (1986). An adventure set on Earth in the distant future, when water is more precious than life and the planet is visited by a mystical force from outer space. With Richard Jordan, Jami Gertz, Jason Patric, and Charles Durning. Major yawn. (2 hrs.)

**2:00**  
**1** **Peggy Sue Got Married** (1986). The heat comes back into Francis Coppola's work in this surprisingly powerful comedy-fantasy. The superb Kathleen Turner plays Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as

a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny, and in its gimmicky way, it gets at some of the more vexing problems of human relations. (1 hr. 45 min.)

**2:05**  
**SHO** **Bill and Ted's Bogus Journey** (1992). The brain-dead white trash teens are back for another brush with destiny (this time in the form of an evil genius from the future) in this so-so sequel. With Keanu Reeves, Alex Winter and George Carlin. (1 hr. 40 min.)

**3:00**  
**1** **Spaceballs** (1987). Very tame stuff. When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be present in the original for him to get going. But in this takeoff on the *Star Wars* series, the original material was jokey hokum to begin with, so Brooks can't quite find a way to be wild or vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. (2 hrs.)

**3:45**  
**1** **Beverly Hills Cop** (1984). Director Martin Brest allows Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of



Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. (1 hr. 45 min.)

**5:00**  
**IN** *Innerspace* (1987). An amiable toy of a movie, directed by Joe Dante. Dennis Quaid, a former Navy pilot miniaturized in a scientific experiment, winds up inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act tough. Short literally listens to an inner voice. The slapstick comedy is not always high-grade, and the movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. (2 hrs.)

**6:00**  
**MAX** *Indiana Jones and the Temple of Doom* (1984). In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg competed with himself, topped himself, and defeated himself, all at the same time. Perhaps the best-sustained idiot-adventure movie in film history, but the virtually nonstop thrills are exhausting. With Harrison Ford, Kate Capshaw. (2 hrs.)

**7:05**  
**SHD** *Death Becomes Her* (1992). A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which... Oh, forget it. There is no plot, just a concept. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. Asked to play a smirking bitch, she sends her voice down to baritone range and uses her needle nose and a small, freezing smile for provocation. She can't stop the idiotic big-budget thinking that turns human

beings into grotesques, but she escapes the general dejection—she seems to be enjoying herself. The rest of them, however, including the director, are just alienated from themselves. (1 hr. 55 min.)

**8:00**  
**2** *Dr. Quinn, Medicine Woman*. When her thought-to-be-long-dead fiancé comes to town, Dr. Mike must choose between him and the sullen Sully. Meanwhile, as Myra and Frank tie the knot, Cloud Dancing makes plans to make tracks. (1 hr.)

**2** *Earthquakes: The Terrifying Truth*. The disquieting idea that New York may be overdue for a major earthquake is among the topics covered in this interesting, if rather breathless, documentary. (1 hr.)

**10:00**  
**2** *Walker, Texas Ranger*. Intent on winning the family vote, a local politician goes shopping for a black-market baby. Walker to the rescue. (1 hr.)

**11:30**  
**2** *About Last Night* (1986). David Mamet's incisive, witty play, *Sexual Perversity in Chicago*, has been considerably tamed and diluted in this adaptation. A few laughs, but nothing compared with the original. Rob Lowe, Demi Moore, and James Belushi star. (2 hrs.)

**5:00 a.m.**  
**SHD** *The Search for Signs of Intelligent Life in the Universe* (1991). Lily Tomlin's spirited jaunt through the social history of the latter half of the twentieth century. Written by Jane Wagner. (1 hr. 30 min.)

**SUN., MAY 22**

**12:30 p.m.**  
**SHD** *Born Yesterday* (1993). When his girlfriend, a breathy Las Vegas showgirl, turns into a liability on Washington's social circuit, a Chicago millionaire hires a suave journalist to tutor her. Fairly awful. With Melanie Griffith, John Goodman, and Don Johnson. (2 hrs.)

**6:00**  
**TIME** *Absence of Malice* (1981). Entertaining but unconvincing melodrama about newspaper ethics. Sally Field is supposed to be an ambitious young reporter whose good instincts have been corrupted, and Paul Newman gives a glamorous performance as the innocent man she victimizes. With Bob

Balaban, Wilford Brimley, Luther Adler, and Melinda Dillon. Directed by Sydney Pollack. (2 hrs.)

**SHD Opportunity Knocks** (1990). A dud. Dana Carvey, the all-purpose mimic of *Saturday Night Live*, plays an amiable con man who fools a nice middle-class family into thinking he's a dashing young exec. The movie has been built around Carvey, but he isn't a big enough presence to carry it. He can do anything with his voice, but he has no weight onscreen. He's puppyish and rubber-faced and shallowly likable—a tube personality going through one skit after another. The movie around him is flimsy and derivative. (2 hrs.)

**8:00**  
**2** *Murder, She Wrote*. When the star performer in a travelling circus is murdered... Jessica to the rescue. (1 hr.)

**SHD A Few Good Men** (1992). Or *The Caine Mutiny* revisited. Two Marines are charged with murder after the accidental death of another Marine in a hazing incident; Tom Cruise to the rescue as defense lawyer, aided by the moist Demi Moore. Their antagonist: Jack Nicholson as a ferocious old tiger, the Marine commander who may have ordered the illegal hazing. Entertaining courtroom drama, but blustery and self-important. (2 hrs. 20 min.)

**SHD Cliffhanger** (1993). In two hours of violently nasty thrills, all staged on peaks, Sylvester Stallone fights gravity, avalanches, and helicopters; he fights the cold, bats, infrared goggles, and six of the most meaninglessly vicious thugs ever assembled for a single movie. *Cliffhanger* is the summer season all in one film. Stallone doesn't draw on his earlier screen persona. He's just a large, densely packed object, stoically receiving punishment, climbing, falling, hanging from ropes, doing whatever is necessary to keep the ball in play. Director Renny Harlin shot *Cliffhanger* in the Dolomites in Italy, draping the action across a variety of terrain, and many of the snowscapes are quite beautiful. What happens in these lovely mountains isn't even faintly believable, but none of it is supposed to be. *Cliffhanger* just goes on and on, malevolently

exciting us with one bash after another. With John Lithgow as a great supervillain. (1 hr. 55 min.)

**9:00**  
**2** *Menendez: A Killing in Beverly Hills*. The title makes you wonder how often television movies get made about intra-familial murder in, say, Brownsville. In any case, here is the story of Los Angeles's least-glimmering exemplars of filial piety. This two-part presentation concludes on **Tuesday at 9:00**. (2 hrs.)

**2:05 a.m.**  
**SHD Rush** (1991). About two nars who get in too deep. The needles inserted into their veins may cause you to look away, but director Lili Fini Zanuck's first feature is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal. Zanuck successfully creates and holds tense, ambivalent moods between Jason Patric and Jennifer Jason Leigh, lasting through long scenes played out in near silence. Leigh does her flat, strong readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, is one of the best young actors in American movies. Featuring a wonderful performance by Max Perlich as a nervous young dealer. (2 hrs.)

**3:30**  
**SHD Echo Park** (1986). An entirely pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. It doesn't add up to much, but it's charming and funny, and you could do a lot worse for a casual Sunday-night tube session. With Tom Hulce and Susan Dey. Written by Michael Ventura. (2 hrs.)

**MON., MAY 23**

**8:00 p.m.**  
**2** *The Dick Van Dyke Show Remembered*. Seems like the most popular subject on television these days is... television. A look back at the sitcom about the cute couple from New Rochelle. (1 hr.)

**SHD Star Trek: The Next Generation**. Not long ago, a very young girl began telling me how much she liked *Star Trek*. Thinking we had something in common, I told her that I had been a major fan when I was her

age. "Oh," she yawned, "you mean the old *Star Trek*. I've never seen that. I heard it stinks." I knew at that moment that I was an old man. Well, after seven seasons and sixteen Emmys, the cast of the new *Star Trek* (if you don't count the really new *Star Trek: Deep Space Nine*) beams up for the last time. The plot takes Captain Jean-Luc Picard on a voyage through several centuries, during which he tours Enterprises of the past and future. Promotional literature hints broadly at appearances by several "surprise" guest stars. Gee, I wonder who that could mean. A certain aging margarine salesman with a bad hair transplant, perhaps? (2 hrs.)

**SHD Thunderheart** (1992). Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. (2 hrs.)

**9:00**  
**2** *Evening Shade*. Wood can't figure out why Freida isn't warming up to his visiting friend Tony, until he finds out that she numbers said friend among her many ex-husbands. Burt Reynolds, Elizabeth Ashley, and Tony Bennett star. (30 min.)

**9:30**  
**2** *Good Advice*. The return of a halfway-decent series starring Treat Williams, Shelley Long, and Teri Garr. In this episode, Susan is all aflutter when her sister Paige announces that she is moving to Los Angeles to put some real estate between herself and her failed business and failed marriage. (30 min.)

**10:00**  
**2** *Northern Exposure*. Maurice smuggles Cal the Crazy Violinist out of the booby-hatch, the better to woo Semanski; Joel finds a woolly mammoth frozen in the snow; Chris has teen-angst flashbacks when he comes across the high school babe he loved from afar. The season finale. (1 hr.)

**12:35 a.m.**  
**SHD Husbands and Wives** (1992). Woody Allen returns as one of the of upper-middle-class New York egotist whose romantic trials he

chronicled in *Manhattan*—people who want so much out of life that they wind up aching themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. (1 hr. 50 min.)

**12:37**  
**2** *Sweating Bullets*. According to CBS's promotional material, the story revolves around a contest of wills between an overly-protective daughter and the new young wife of a "wealthy real-estate developer." As opposed, say, to an impecunious real-estate developer? (1 hr.)

**TUE., MAY 24**

**8:00 p.m.**  
**SHD The Preppie Murder** (1989). If you thought the news coverage of Jennifer Dawn Levin's murder at the hands of Robert Chambers was lurid and trashy, wait until you watch the television movie. William Baldwin, Lara Flynn Boyle, and Danny Aiello star. (2 hrs.)

**9:00**  
**2** *Menendez: A Killing in Beverly Hills*. Try to imagine *Leave It To Beaver*, except the Cleavers are Hispanic and really rich, and Wally and the Beaver have major bad attitudes. The second of two parts. (2 hrs.)

**9:30**  
**2** *These Friends of Mine*. Visiting cousin Tracy becomes convinced that Ellen has deliberately sabotaged her big vacation in Los Angeles, and retaliates by fleeing town with a gang of cutthroat bikers. Ellen to the rescue. (30 min.)

**12:37 a.m.**  
**2** *Forever Knight*. When the investigation of an apparent suicide uncovers evidence of murder... Nick to the rescue. (1 hr.)



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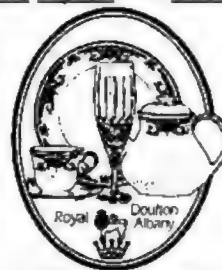
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Continued from previous page.

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Continued on next page.



Continued from previous page.

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**Travel First Class!**—You only live once. Sit in the front of the theater, not way in the back. Go to pre-opening parties in the museums rather than fight the crowds later. The Caribbean is fine - but why shouldn't you vacation in St. Tropez, Venice or Rhodes? It's great for your soul to enjoy first-class art and the most beautiful places in the world. Come with me and share the best life has to offer! If your soul is tender and giving, your appearance beautiful, and if you are 32-48 - please, send me a note, a relatively new photo and your home telephone number. I am exceptionally nice, good-looking, always fun and occasionally hilarious. And yes, I believe in commitment. Let's talk! 7416 ☎

**I Am A Blond-Haired (Long)**—Blue-eyed, 6', 175 lbs, 40-year-old man (extremely good to look at) with two young sons and a large house. My interests are violins and violas, music, religions, Northern European culture. The family business is a radically alternate program for teenagers in trouble. I seek a woman to make our house a home and whose priorities are family-oriented not career-oriented. She should possess honesty, integrity, charisma, inner as well as outer beauty, as I have that to offer. Photo/phone. POB 345 Waitsfield, VT 05673.

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**Jewish Female MD**—35, could be wife and mother with Mr. Right. Attractive, witty, fun, affectionate, looking for successful professional who is same. Enjoys resting at home curled up with a movie, romantic dinners, scuba and other sports, computers, NY culture, walks in country, sunshine and travel. Photo/phone. 7311 ☎

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**A Great Choice**—Highly-educated, successful man, 36, good-looking, hair touched with grey, blue eyes, 6', 180, seeks an intelligent, thin Jewish woman, 5'6" plus, to 36. 7264 ☎

**A Love To Last The Test of Time!**—Hoped for by a dynamic, highly successful inventor/corporate owner with real values, great character, lust for life and what I do, muscular, tall, fun, 38, adventurous. You're a lady of depth, kind heart, under 38, fit, 5'6" plus, family-minded. Note, best Kodak moment necessary. 7404 ☎

**Triple "A" Rated**—Attractive, athletic, adventurous...and adorable, Jewish, entrepreneurial woman - dark-haired, fun-loving, witty and highly educated - seeks intelligent Jewish man, 30s-40s, with good humor and warm soul, who is easygoing, success oriented, and looking for the "real thing". Note/photo. 7324 ☎

**Pretty, Classy, Successful Art Dealer**—Warm, sensitive, youthful, 5'4", slim, Jewish, 49, good sense of humor. Comfortable dinner for two or fifteen. Enjoys travel, movies, theater, tennis, reading. Weekend house in CT. Would like a significant, monogamous relationship - with some space - with a man, 45-60, who is warm, dynamic, trim, generous in spirit. Ivy League educated, socially and culturally connected, enjoys his work, and is financially established and successful. Phone/letter/photo. 7352 ☎

**NY Female, Made In Japan**—Mid 30s, pretty and petite, once a professional dancer - looking for an intelligent professional male, over 5'9", to enjoy concerts, fine dining and a healthy life style with. Note and photo. 7401 ☎

**Tall, Slim, Super-Pretty Lady**—Seeking 62-plus, tall, educated, successful gentleman, Jewish (nonreligious). 7281 ☎

**Mensch Seeks Shiksa**—Creative, off-beat partner sought by outdoorsy architect, 37, to help fill West Side brownstone with three L's (love, laughter, little feet). Note/photo okay. 7263 ☎

**Vivacious, Slender Redhead**—Classy and cute female, beautiful inside and out, with down-to-earth values, seeks fit, handsome mensch, 42-49, with sincere and honest heart, for a lasting relationship. Photo/note. No playboys. 7268 ☎

**Heart Of Gold**—Very attractive, early 40s, successful, charming and witty. All female at 5'7" - great shape, auburn hair and sparkling blue eyes... Seeks 45-50-year-old professional - humor, integrity, passion and zest for life a must. Note/photo/phone. 7390 ☎

**Oh No! Not Another...**—Very-Good-Looking-Successful-MD personal ad. But this extremely handsome, very fit physician has an extraordinary world to offer...exotic traveler, athlete/skier, cook, frequenter of the arts. 6'/180, upper 30s. Looking for tall, shapely, athletic professional woman, 30-35, over 5'4". Be very attractive, Jewish, with wit and style. Doctor's orders: plan on a superb experience on the road to commitment (I'm ready). Photo/note/phone. 7299 ☎

**Handsome, Athletic DMD**—Easygoing, romantic and funny hunk with a big heart and varied interests, seeks a smart, sporty, sincere and mostly sane woman, 30s, for friendship, love and commitment. Note, photo if it will help. 7337 ☎

**Always And Forever**—Friendship first? Handsome, 36, 6'1", steadfast, genuine, moral, very fit nonsmoker, Italian descent, athletic, never married, successful, kind. Seeks caring, fun, bright, pretty, affectionate lady for relationship full of sharing, love, family, security. Photo. 7377 ☎

**Romance After 55**—Petite, pretty, warm, adventurous professional woman seeks kind, bright man for loving companionship, at home and abroad. 7369 ☎

**Damn Smart And Incredibly Funny**—This handsome Jewish man, 34, with a killer voice and a great career, loves NY, travel, music, dogs, laughter and intensity. I seek to share life's best stuff with one accomplished, sexy, dynamic, mischievous, warm, wondrous woman. Note/photo, please. 7373 ☎

**Handsome Psychologist**—Sincere, down-to-earth - looking for bright, attractive woman, 28-42. Photo. 7389 ☎

## SEND

### A WRITTEN RESPONSE Here's How:

#### STRICTLY PERSONALS

New York Magazine, Box # \_\_\_\_\_  
P.O. Box 4600  
New York, New York 10163-4600

**CEO Of Well-Known NY Firm**—Attractive, athletic man with New York City and country homes, seeking a Christian female, 35-45, with beauty, charm and unencumbered life style. Like me, you love to live life to the fullest, are free for extra vacations, enjoy sports, tennis, dancing and dining out. I'm a handsome, slim, 65-plus man, who truly enjoys loving and spoiling a beautiful woman. Note/photo. 7308 ☎

**Spring Into Summer**—With a very together, beautiful woman, 43. I'm loving, bright, funny, with a great smile. Seek Jewish man who is grounded, intelligent, successful, communicative, kind, fun, and unafraid of true intimacy. Is that you? Photo appreciated. 7392 ☎

**Spirited, Attractive, Fit**—Happy, single, white Christian female seeks 45-55 male counterpart. Looking for intelligent, single, white, 5'10" plus, ethical, unpretentious man with a kind heart and wanting a partner for mutually enhanced lives. Note/photo. 7426 ☎

**Beautiful, Cuban-American**—Professional, intelligent, divorced (one child), 31, petite, sexy, shapely, loving, family-oriented, traditional values. Warm and sociable personality. Classy, very feminine, loves simplicity and extravagance. Looking to meet a tall, successful, handsome, well-built gentleman who wants a good woman to make all our dreams come true, 32-40. Note/photo/phone. 7423 ☎

**Handsome, Fit, Rugged Professional**—45/5'10"/180. Seeks a fit, daring yet down-to-earth, attractive nonsmoker to enjoy life. Note/photo. 7394 ☎

**Passionate, Professional, Petite**—40-year-old Jewish woman with inner/outer beauty - ready, willing and able for partnership with special, humorous, generous man of integrity. Recent photo/note. 7408 ☎

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**Lovely Little Armful**—Pretty, slender, NYC creative professional, world-traveled, Ivy, broad interests, East Hampton/Dutchess homes - seeks equally selective, warm, gentlemanly counterpart. Please be single, physically/financially fit, 50s. Note/photo. 7267 ☐

**Tall Lawyer**—37, Ivy, successful, fit, charming, sensitive, Wasp, divorced Upper East Sider seeks woman who is 28-35, very bright, well-educated, professional... and likes roses. 7391 ☐

**Warm, Attractive Woman**—39, with a gentle heart, sharp mind and contagious laugh, seeks man with depth of soul and sense of humor, who feels his life will be enriched if shared. Thoughtful letter appreciated. POB 131, Madison, NJ 07940.

**Attractive, Athletic Blond**—White female, 5'8", 40something, great shape, nonsmoker, loves to laugh, enjoys life to the fullest, financially and emotionally stable. Looking to share life with a gentleman of great integrity, who values a caring relationship and has a wide range of passions. Note and photo. 7326 ☐

**No Couch Potatoes, Please!**—Easygoing, pretty, slim, divorced Jewish female, nonsmoker, seeking 50ish male to be her best friend/lover. Loves music, theater, movies, nature, beach/country, animals, travel. Note and photo please. 7422 ☐

**Quiet, Unpretentious Gentleman**—Handsome, 6' dentist, 38, seeks pretty, warm, intelligent lady. Photo. 7353 ☐

**Chapter Two**—Stars me as a 50-year-young, blond, slim entrepreneur. My co-star should be caring, sharing and a classy man (48-60) who enjoys what life has to offer. Note/photo. 7371 ☐

**Gorgeous Businesswoman/Model**—Wants to commit to fit, humorous, nonsmoking, sensuous Manhattan man, 35-50, who enjoys the arts: culinary, theater/music, etc... Photo/letter 7421 ☐

**Successful Entrepreneur**—Energetic, witty, warm, intelligent, attractive widow, age 47, looking for that special someone. Humor a must. Looking for a highly successful, well-educated, handsome, physically fit, 5'9" or over gentleman who loves life, children, family, friends, sports (I love skiing, tennis, hiking, dancing), romance; also must be kind, generous, warm, self-reliant, secure. Please send photo/note. 7372 ☐

**Handsome, Athletic JD**—Blue eyes, 35, 6', 175 lbs, nonreligious Jewish, earthy, urbane, sincere, secure, fun, looking to meet Asian female who is intelligent, intuitive, active, social and slim, 25-33. Photo/note. 7344 ☐

**Beautiful Blond**—Slim, professional, insightful, interesting, sweet. You're a great guy, 45-60, willing to create a loving, committed partnership, if chemistry right. Longish hair or beard a plus - not requisite. Note/photo. 7361 ☐

**For All That We Are**—Sensitive yet strong, creative yet logical, silly yet sexy, of substance and integrity, emotionally and financially secure. I'm a very attractive Jewish woman with a great sense of humor and a loving touch. You are Jewish, 38 plus, nonsmoker, young at heart...love life and smiling - ready for an intimate relationship and... NJ/NY. 7385 ☐

**Widowed White Female**—Seeks Asian male, 40-60, for dancing and theater. Romance maybe - but friends first. 7357 ☐

**Tired Of All This Searching?**—Me too. Would you like meet someone really special? Me too. If a tall, athletic, 38-year-old Jewish attorney interests you, and if you are a 28-36 female, then write (especially blonds). Photo and phone a must for reply. 7410 ☐

**Tennis Anyone?**—Pretty, slim, professional, divorced Jewish female, who enjoys movies, theater, the outdoors, seeks compatible male, 35-40, with sense of humor. 7403 ☐

**Politically Incorrect Romantic**—Health professional, 6', blue eyes, athletic build, successful, late 40s, desires slim, ultra-feminine woman for total commitment. Photo a must. 7280 ☐

**Seeks Nice Guy To Be Right Guy**—For loving, romantic, mostly clear-thinking woman, 50-something, to share travel, NY life, arts and sciences. Life will be richer and more interesting together. 7291 ☐

**Singer, Writer, Master's Degree**—Seeks educated man, 45-60. 7409 ☐

**Europe In Manhattan**—Alsatian lady of beauty, intellect, warmth and charm, seeks gentleman, 50 plus, who loves the arts, especially classical music/opera, outdoor sports and good company. 7380 ☐

**Easy To Talk To**—Bright, slim, and attractive, Bergen County widow, 51, 5'5", professional. Seeks nonsmoking, interesting Jewish gent, to 63, to share fun, ideas and whatever. Note. 7427 ☐

**The Best Of Everything**—I am a handsome, dynamic, romantic, humorous, successful, supportive, emotionally secure, communicative (with the ability to listen), widowed 60ish CEO. My passions include tennis, the Knicks, the state of Israel. My interests revolve around theater, films, museums, ballet, pop and jazz standards. With a full head of gray hair, I have been likened to the "mature" Cary Grant. You're an uncommonly beautiful, elegant, sophisticated, career-oriented, athletic, slim, intelligent, sensual, stable woman with style, grace and joie de vivre. Ideally, you're over 5'6", 49-57. You are probably reluctant to answer an ad (as I was to place one) - but you, too, are looking for a friend and lover to share...a little bit of everything. Note/phone/recent photo/nonsmoker a must. 7343 ☐

**Amnesiac JD**—Tall, handsome, seeks unforgettable Jewish beauty, 25-35, sparkle, no smoke, fit. Photo. 7314 ☐

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The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



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**Who Cares About Finding Mr Right?**—Let me have fun with Mr. Wrong! Beautiful divorcee, long blond hair, sexy knock-out figure, size 6, great legs, world traveler, well-educated, financially secure, French/American, sweet upbeat disposition, young 42, seeks worldly, sophisticated, world-traveled, accomplished businessman, 55 plus, who loves adventure (you weren't afraid to answer this ad), challenges, and a flair for enjoying life...who is seeking excitement, fun and romance. 7223 ☐

**Very Attractive Female Physician**—Slim, warm, 45, seeks special man. 7430 ☐

**Bank On It**—A penny for your thoughts, a dime if they're original and exciting, a quarter for the call. Slim, pretty, athletic, divorced female seeks tall, in-shape professional male, 48 plus, to dance through virtual reality game of life. 7321 ☐

**Creative Director**—Retired, 67, NYC. Interested in the arts: painting, ballet, opera, theater. Some speech and physical limitations due to stroke (use cane and wheelchair). Otherwise able to enjoy relationship with woman of similar interests and who has a good sense of humor. Prefer nonsmoker, age 50-60. Note/photo. 7435 ☐

**Looking For A Man**—39-49, who knows how to love a woman. Curvaceous, sagacious, multimedia Manhattan artist desires to meet sincere, successful, well-built male. Note/photo. 7381 ☐

**Gay Black Female**—Sharp appearance, baby boomer, seeks an interesting woman for good conversation (Emerson to Gaudier), movies, shopping, lectures. Age/race unimportant. 7277 ☐

**Starting Over At 63?**—Pretty, upbeat and fun woman looking for her final someone special. Is this the way? 7406 ☐

**Sophisticated, Sexy And Smart**—Extremely attractive, slim attorney - with PhD in French literature - seeks successful, secure Jewish male, 45-55, with wit, warmth and charm. 7379 ☐

**This Writer Prefers Happy Endings**—So here's the story: I'm 39, a journalist/author, athletic, handsome (I guess), slightly offbeat - looking for a smart, warm, attractive, slim, down-to-earth woman for a not-too-sappy denouement. 7399 ☐

**6'3", Male Lawyer/Executive, 44**—Italian descent, athletic, trim, financially secure, never married, lover of life, NYC culture, romantic/passionate, seeking a professional, advanced-degree lady, 30-40, physically fit, searching for a best friend, commitment, marriage/children. Your real beauty is in your heart and soul. No games or drugs. Sincerity and honesty are a must. Serious inquiries only. NY metro area please. Let's fall in love forever. Photo, home number and letter. 7384 ☐

**Looking For Man**—With sense of humor, intelligence and zest for life. Preferably mid 40s-early 50s, with football/tennis-type physique. I am a formerly married, full-bodied, pretty Jewish woman entrepreneur with a '90s outlook and '60s memories. 7363 ☐

**Handsome Entrepreneur**—31, slim, 5'10", upper East Side resident with tastes ranging from Bouley to the Wetlands - seeks bright, fun and attractive female counterpart. Phone and photo please. 7351 ☐

**Sex, Golf And Rock 'N' Roll**—Or just golf and WBO? Male, 38, slim, 6', seeks 30-something, nonsmoking female. 7338 ☐

## STRICTLY SPEAKING ... 900 Personals Get Results



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# IT HAPPENED THROUGH NEW YORK. Personals

## HER PRINCE CHARMING

Thank You, thank you, for helping me meet the man of my dreams! After many, many years of dating (my friends called me "the dating queen"), I was about to give up all hope. I was convinced that I was never going to meet that special someone. As a last resort, I answered an ad from *New York Magazine*. On March 10, 1992, I met Prince Charming. It was fate, a match made in heaven. We realized quickly that this was the real thing. Mike proposed eight months after we met and we were married six months later. We are approaching our one-year anniversary and it still feels like a dream. Don't give up girls—nice, loving, romantic, gorgeous men do exist! Try the personals. And guys, Mike received over 300 replies to his ad!

P.S. At our wedding reception we had Mike's ad and my response letter enlarged and on display.

Julie Schildhouse Jacobson  
Rockville Centre, NY

## FEEDBACK

Running *New York Magazine's* Strictly Personals is without a doubt the most fun and rewarding job in New York City. Each and every call, letter and fax reflects a person with spirit and hope. A personal ad is not about what was, it's about what lies ahead. We think of the experience as a great adventure, sort of like being a kid let loose in a candy store. The possibilities are simply endless. Most people discover so much about themselves through the personals, and it's fun too. So if you are reading this letter, and you have only pondered answering or placing an ad, take a deep breath...and do it.

Nancy Fedder  
*New York Magazine*

Letters for this department should be addressed to: Personals Mailbox, New York Magazine, 5 Penn Plaza, New York, NY 10001. Please include a daytime phone number.

**Sharing Sunsets, Laughter**—And warmth. Easygoing, sensitive nature lover who also appreciates NYC - 40s, male - seeks soul mate. Prefer photo. 7286 ☎

**Attractive, Single Jewish Male**—27, accountant with an MBA, seeks very attractive, single Jewish female, 22-29, for fun and relationship. Note, photo and phone. 7275 ☎

**Charming Financial Professional**—Has not yet written off romance. Single Jewish male, 38, successful MBA, handsome, 5'10", 160 lbs, physically fit, black hair, green eyes, is seeking one intelligent, beautiful, slim, athletic, fun, sane female, 28-38, who enjoys being challenged and spoiled. If you would take pleasure in being relished, we can make an unbeatable pair. Recent photo/note/phone. 7325 ☎

**Warm, Sexy Female Exec**—31-year-old, bright, expressive, stylish, open-minded, raven-haired beauty seeks 30-49-year-old male professional, who is honest, easygoing, sense of humor, mature, respectful and hip. Interested in romantic dinners, cultural outings, travel and spontaneity - that could lead to possible happily ever after. Note/phone/photo please. 7290 ☎

**Classy, Sensitive Gentleman**—34, handsome, 5'10", Jewish. Avid runner, loves theater, museums, tennis and dancing. Seeks slim, pretty Jewish female, 26-33, with similar interests. Photo please. 7440 ☎

**Are You Fun In...**—Life? I am a very attractive, slim brunette - independent-minded and highly-educated, with a wacko sense of humor. I successfully run my own small company and love film, theater, dining out, world travel, animals, plants and kids. I'm looking for a physically fit, financially secure, handsome man, 30s-40s, with a good sense of humor, a lively personality and interests similar to mine, who is interested in making a long-term commitment to the right person. Must be a nonsmoker and nonreligious. Photo preferred. 7279 ☎

**Good-Looking Redhead**—Slim, 60ish. Are you that special man who's sincere and joyous about life? Financially secure, easy to be with? Write and we'll see what we can share in common. 7292 ☎

**Travel Executive**—37 years, 5'9", looking for 28-35-year-old Jewish woman, to journey through life. Must be attractive, vivacious, under 5'7" and living in Manhattan. Note and photo a must. 7336 ☎

**A Young Alan Alda**—That's what they say in my office. I laugh easily and often and do not take myself too seriously. I am a young 44, very good-looking, intelligent, in good shape, a lapsed Catholic who enjoys life. You are kind, bright, very pretty and have a sense of humor. Race and religion are not important. Note and photo, please. 7417 ☎

**Gay Woman**—38, 5'8", tenured professor (psychologist) in NYC, very attractive, accomplished, slim, sensual, unpretentious, serious, playful, a lover of great conversation, social conscience, politics, intimacy, depth, seeks beautiful, smart, feminine woman of substance (40-49) who is gentle, kind, philosophical, sensual, communicative, ethical, educated, and interested in long-term relationship. Letter/photo. 7436 ☎

**Brilliant, Athletic, Handsome**—Jewish NYC exec, late 30s, seeks very bright, sensitive, spirited NYC lady. 7278 ☎

**Architect, Mensch**—Seek nontraditional, free-spirited, fun 50s woman. 7283 ☎

**Great Legs, Warm Heart**—This very pretty, 5'4", professional, sincere, sexy female seeks handsome, successful, caring, witty Jewish male, 35-45, to be my best friend for life. Photo please. 7265 ☎

**Pretty, Professional Female**—Slim, shapely, young 50, warm, deep, introspective, fun to be with. Enjoys movies, books, theater, museums, walking, travel, good food... Hopes to meet accomplished male with similar interests. Herpes. 7396 ☎

**Co-Captain Needed**—For boat and life. Divorced Jewish male, 53, 5'8", 150, needs you - the special lady I'd rather be with than not. For a caring, sharing, loving relationship. If you are over 44, unencumbered, commitment-minded, and would like to talk, please: a brief note/phone/photo. 7266 ☎

**Highly Successful Businessman**—44, very handsome, white, who likes to salsa. Desires attractive, thin woman, under 32, who likes to go dancing and share a beautiful beach home. Photo a must. 7412 ☎

**Non-Starving Artist, 33**—Attractive, smart, fun, kind, culture vulture seeks like artist or professional, single white male. No smokers. Detailed note/photo. 7356 ☎

**Attractive, Open-Hearted Lady**—Professional, 49, loves classical music, country walks, foreign films, seeks smart, warm Jewish man to love. 7303 ☎

**Elegant, Pretty, Trim**—Witty professor seeks educated, upbeat, young, spirited man, 45-55 - warmth, connection and a bit of dash a plus. 7360 ☎

**Successful, Handsome Professional**—34, 5'9", 165 lbs, Christian, athletic, enjoys most sports. Seeks intelligent, romantic, pretty female, 25-35, for relationship. Photo. 7366 ☎

**Springtime Is For Lovers**—Marriage-minded, divorced Jewish professional, 54, financially secure, seeks attractive female interested in a serious relationship. Note/photo/phone. 7415 ☎

**Gay Wife Wanted**—Good-looking, successful attorney, 29, 100-percent closeted and healthy, gay Jewish male seeks feminine, closeted gay wife. 7316 ☎

**Cure My Spring Fever Forever**—Attractive, affectionate, cultured Ivy lady seeks generous, accomplished, passionate gentleman, 37-45, for love, fun and family. 7327 ☎

**Affectionate, Caring, Romantic**—This fun-to-be-with businessman would like to share his life with you. Nifty 50s, 6'3", 185 lbs. Enjoys ballet, quality conversation, active sports life style, nonsmoker. Hope to find that one special woman, 40s, with feet on the ground and a zest for life. Handwritten note/photo please. 7383 ☎

**Very Pretty, Intelligent**—34-year-old, Jewish professional - athletic, fit, fun to be with, varied interests. Seeks professional male, 34-45, for a lasting relationship. Note/photo please. 7374 ☎

**Very Pretty, Stylish, Sexy**—And successful, 35-year-old, physically fit female seeks a strong, successful man with a developed feminine side, who can lead as well as nurture. A great sense of humor and love of the arts and tennis are a plus. Make me laugh and let's play as we move toward a committed relationship. Send letter/photo. 7330 ☎

**Sensitive/Spiritual/Sensual**—Handsome, 6', trim, athletic, Ivy MBA, Jewish male, seeks sexy best friend - slim, curvaceous, soulful, 25-34, to share romance, adventure, intimacy, children. Note/photo. 7407 ☎

**You Can Share**—A very beautiful life with me if you are Jewish, 50-60, handsome, very intelligent, kind and successful - 'cause I'm a special lady. Please, note/photo. 7313 ☎

**Autographed Copy**—From creative, pretty, successful, warm-hearted writer/photographer, divorced, white Christian (nonpracticing) female, seeking fit, divorced white male, 45-55, with intellect, humor, mellow disposition, imagination. Note/photo appreciated. 7434 ☎

**Successful Female Attorney**—28, very attractive, petite, slim, athletic. Enjoys golf, tennis, running and the Knicks. Seeking professional male, 28-38, nonsmoker. Photo/note. 7382 ☎

**Responsive Professional Lady**—Seeks sensitive male counterpart, 45-55, cultured - for friendship first. 7341 ☎

## It happened through NEW YORK's Strictly Personals

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YOU MUST INCLUDE A DAYTIME PHONE NUMBER



**Tired Of The Single Scene?**—Me too! That's why I'm placing this ad, which I have never done before. European, charming, classy Northern NJ female, 40-something, looking for that special man, full of life, communicative, humorous, sensitive, financially secure. Are you ready for this? Please send a recent photo/note. All responses will be answered. 7428 ☐

**Experienced With Commitment**—In life and love. Accomplished writer/songwriter, fit 40s, divorced Jewish male, city/country life style, genuinely handsome and good-hearted, playful, sensuous. Seek pretty, consonant companion, 28-40, for love, marriage, family. Note/photo, please. 7319 ☐

**If You Know**—Who Jackson Pollock is, and that Orson Welles did more than sell cheap wine, then we should be talking. 29-year-old Jewish "linebacker" type seeks petite woman, 24-29, interested in all of the arts, bicycling and Sunday sports. Entrepreneur, intense and silly, seeks similar sensibility. Elvis lover a plus. Note and photo preferred. 7332 ☐

**Renaissance Woman**—At ease with paintbrush, microscope or whisk... bookish but lively, affectionate, attractive, PhD - seeks playful man (38-48) with diverse interests, to share cultural activities and lazy summer evenings on her terrace. 7347 ☐

**Ready For The Real Thing**—Handsome Jewish male, 46, real estate exec, seeking truly attractive, bright, slim, active female, with real values and class, 29-37, 5'2"-5'7", for lasting love - and kids too. Let's go for it. Note/recent photo. 7317 ☐

**Brainy Beauty, 30**—Artsy, adventurous, seeks guy. Bio/photo. 7376 ☐

**Warm, Bright, Lively, Tender**—Jewish beauty (Lauren Hutton-ish), 35, 5'6", seeks companionable, communicative, cuddleable Jewish man of character. 7386 ☐

**Pretty (Hot!) And Smart Female**—33, enjoys working out, movies, NYC and outdoors, seeks successful and educated NY male, 35-45, for romance, passion and possibly more. Note/photo. 7397 ☐

**Beautiful Woman**—37, 5'6", 110, ex-ballet dancer, now medical researcher, seeks a marriage-minded man. I'm happy, psychologically aware and fun to be with. You know yourself well, are emotionally and financially secure. Photo. 7354 ☐

**Elegant, Slim, Dark-Skinned**—Female, Hispanic, marketing professional, Columbia MBA, 40, seeks successful, intelligent male companion, 35 plus, for happy, romantic, long-time relationship. Letter and photo please. 7309 ☐

**Elegant Lady**—Seeks quality professional or businessman, mid 60s-70s. 7322 ☐

**User-Friendly**—Jewish physician, 42, jogger, would like to take a byte from The Apple with an upbeat woman who loves the outdoors. A few passwords with a reasonable facsimile are options. 7334 ☐

**Tough As Nails**—Yet downy soft. Very handsome, adventurous Jewish male entrepreneur, 36, 5'10", seeks educated, slim sweetie with untamed heart and spirit - for lasting love. Photo please. 7350 ☐

**Sincere, Handsome, Caring**—Divorced Jewish male, 52, nonsmoker - enjoys travel, theater, movies. Seeking happy, slim woman for permanent relationship. Recent photo a must and phone. 7287 ☐

**Bright, Handsome, Ethical Man**—33, Jewish, 5'11", athletic build, zest for life, seeks companionship - not marriage, with attractive, bright, independent, nonsmoking, warm sensual woman, 30-50. 7312 ☐

**Recently Widowed**—35, handsome, white, college degree, nonsmoker, seeks good-looking, educated, sincere female, 25-35, to start over. Note/photo. 7289 ☐

**Style, Substance**—A wry sense of humor begin to describe this attractive, 40s, Jewish professional woman seeking a man who is compassionate, communicative, able to laugh. Nonsmoker. Note and photo appreciated. 7387 ☐

**Win The Jackpot!**—Petite, 40, 4'11", divorced (no kids), professional, Jewish (you need not be), from NJ, enjoys travel, theater, movies and NYC. Looking for a special man - NJ/NY, nonsmoker, for long-term relationship. Photo. 7414 ☐

**Guy, 33**—Good looks, funny, complex, self-conscious (even now, I'm wondering what you're thinking), seeks creative, pretty (disarmingly), affectionate female with easy laugh and way. 7388 ☐

**Um, Let's See...**—I'm 46, affluent, amusing, fit, formerly married, Jewish. Seeking bright, professional, formerly married Catholic woman, 37-44. Photo. 7342 ☐

**Nice-Looking, Trim Older Man**—Divorced, 69, caring, loving, dependable, active, educated. Secure, not wealthy. Seeks slim, attractive woman, late 50s, for lasting relationship. Recent photo. 7310 ☐

**Attractive Guyanese Indian**—37, seeks educated, down-to-earth male, nonsmoker, for relationship and marriage. Photo and phone. 7328 ☐

**Creative, Sensuous, Romantic**—By day, I am the president of a Madison Avenue company that demands all of my attention. At night, I like to shed my corporate skins, slip into something sensuous and enjoy the evening. This very attractive blond Manhattanite, slender yet curvaceous, early 40s, with interests that range from the culinary to Camus, poetry to Plato - seeks an earthy yet sophisticated man with passion, humor and insight, 45 plus, not afraid of romance or commitment. 7393 ☐

**Sexy Lady Seeks Sincere Gentleman**—50-60 only. Fun/relationship. 7358 ☐

**Literary Intellectual**—6'2", venerably handsome, divorced. Seeks wittily involved female companionship. 7420 ☐

**Alluring**—Jewish woman, 35, 5'5 1/2", exciting, beautiful (exotic), slender, curvy, great legs, athletic, fun-loving, open, warm, music and art lover, professional. Desires: handsome, educated, fit gentleman, 30s-40s, successful, humorous, easygoing, generous. Will adore me! Awaiting your letter/photo desired. 7395 ☐

**Gay White Male**—Altruistic, personable, healthy, trim, clean-cut, serious, delicious sense of humor, seeks similar, 21-39, any race, for abiding, loving friendship. 7437 ☐

**Giving, Happy, Beautiful**—Single Jewish female with wonderful smile. Romantic and energetic. Loves Parisian cafes, dark chocolate, great conversation. Respects intelligence, success and willingness to share. Looking for single Jewish male, 37-45, to fall in love with. 7284 ☐

**Gay Male MD**—True European gentleman, very youthful 50, attractive for many reasons. Would like to meet a mature (35-50), masculine individual, ready for serious relationship. RSVP with note and photo. 7346 ☐

**European Woman**—Top level exec, bright (PhD), slender, attractive, 6', seeks caring, culturally literate, well-educated, well-traveled man (32-49) to explore NYC and more. Photo please. 7419 ☐

**Jewish Businessman**—Youthful-looking 60, 5'6", divorced with grown children, looking for slim, intelligent, very attractive, sensitive, self-confident, successful, tri-state area, divorced or widowed Jewish woman, 49-53, with children, for meaningful relationship. Nonsmoker. Recent photo. 7368 ☐

**Are You An Extraordinary Man?**—(Fun, successful, handsome) 45-55, tall? Classy, pretty, sweet, smart lady wants romance. 7405 ☐

**Too Sexy For This Ad**—But I'll try anything once! Spirited, pretty, shapely brunette, 27, successful JD, athletic, playful, passionate, upbeat. Love beach houses, country weekends, books, skiing, golf, food and wine, kids and dogs, street festivals and grand gestures. Seeks bright, athletic man with open heart and wicked sense of humor. Photo. 7270 ☐

**Spring Into Summer Action**—With tall, handsome, professional, 37, down-to-earth, in-shape, slim Jewish man with heart. Seeks same in pretty female to 33. Photo please. 7365 ☐

**Attractive, Nonreligious White Male**—44, who digs the hell out of New Orleans Jazz Fest's gospel tent, seeks similarly syncopated female accomplice. 7364 ☐

**Handsome, Bright, Sincere**—Athletic, nonsmoking, single Jewish male, 39, very successful professional from Central NJ, who enjoys dancing, gourmet dining, romantic evenings and sports - seeks intelligent, pretty, medium to tall female, with goal of lasting, loving commitment, family and children. Note/photo/photo appreciated. 7288 ☐

**Fun-Loving, Lively, Intelligent**—Attractive businesswoman seeks successful professional gentleman, late 30s-late 40s, for emotionally intimate relationship and marriage, family (yours or ours), dancing, and pursuit of the wonderful possibilities life offers. Photo/phone please. 7158 ☐

**Athletic Italian Attorney**—And jazz vocalist, 5'10", 175 and cut. Seeks exceptional woman, 24-36, with high standards for herself and her man. Photo! 7349 ☐

**Classy, Divorced White Female**—38, self-employed, single parent with '90s aplomb/traditional values, seeks divorced white male. Interests - art, music, nature, politics, curious events, sunrise. 7362 ☐

**Cold Hands, Warm Heart**—37-year-old, single Jewish female, health care professional who enjoys fine dining, intelligent conversation, theater, the beach, and Sunday morning with the NY Times. In search of single, divorced Jewish male, 35-45, professional, nonsmoker, to share these interests and a lot more. Note/photo appreciated. 7402 ☐

**Pretty Tennis Ace**—Smart, energetic, petite, warm Christian woman, MBA - who loves tennis, beaches, travel...seeks male counterpart, 45 plus, who enjoys life, has a sense of humor and is financially and emotionally secure. 7329 ☐

**28, Dynamic**—Single, white professional male, north NJ, 5'11", blond, Ivy degree, financially secure, seeking interesting, marriage-minded brunette, 22-30. 7367 ☐

**Attractive, Successful Businessman**—LI resident, seeks sincere, slim, caring Jewish professional, 27-35, to share a lifetime of love. Note/photo. 7345 ☐

**Pretty, Warm, Funny CT Woman**—39, professional, with two young children - wants to share adventures and romance with a happy, warm-hearted Jewish man. Note/photo. 7282 ☐

**Handsome, Busy CEO**—31, 6', Jewish, funny, smart, caring, seeks bright, pretty, witty mate. Photo/letter essential. 7333 ☐

**Summer Fun Better With Two**—Than one. Attractive brunette, sexy female, seeking happiness with someone wonderful. If you are male, 40ish, and believe in romance, laughter and a loving relationship, perhaps we can share some starlit summer nights. Photo. 7318 ☐

**Your Search Is Over**—Handsome, successful, sensitive, romantic Jewish man of 44, seeks intelligent, pretty, passionate woman. Photo/note/phone. 7340 ☐

**Hedy Lamarr Type**—Warm, bright brunette, 50s, desires smart, funny, affectionate, lively male co-star. 7320 ☐

**Mensch Seeking Menschette**—34-year-old, well-built professional, 5'10", searching for romantic Jewish woman, 26-36, whose fancy needs to be tickled. Note/photo. 7273 ☐

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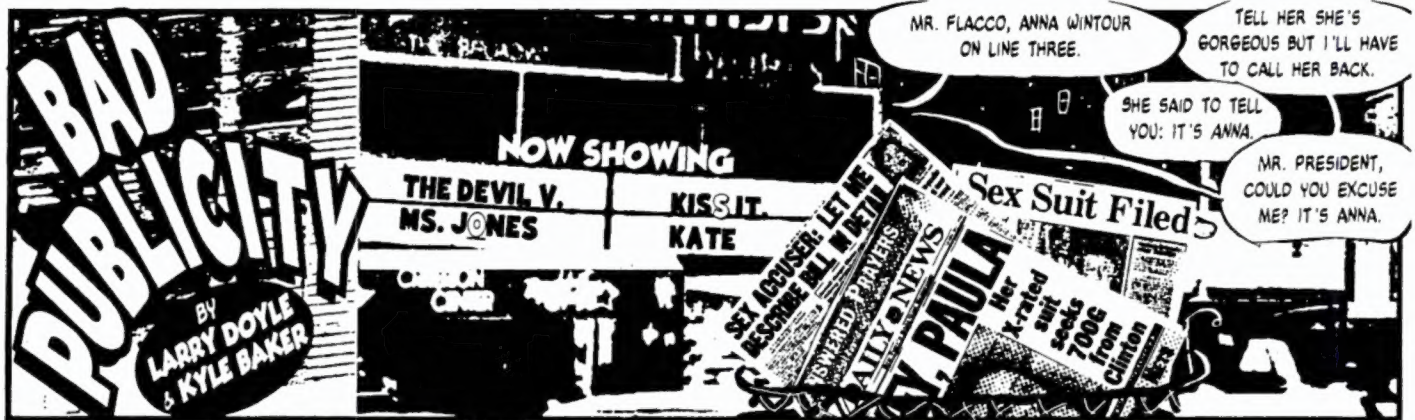
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# Late Hit

Sydney and Sandy Flacco, Times Square's best and brightest father-daughter P. R. team, lend their considerable talents to putting down the latest White House scandal.

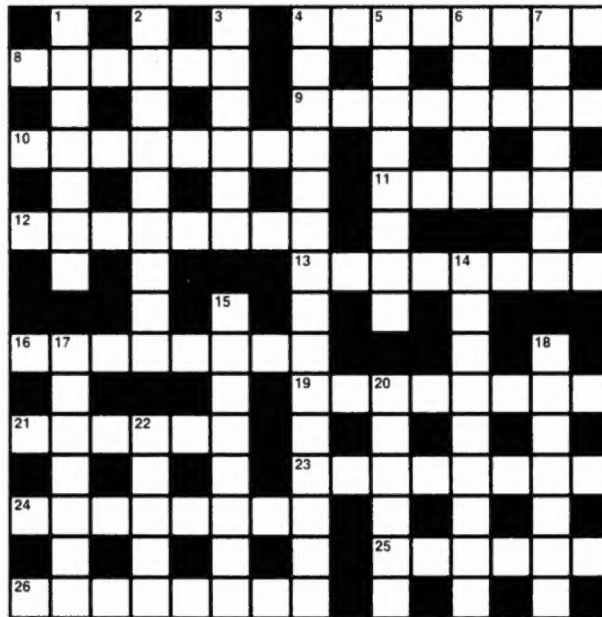




# 'SUNDAY TIMES' OF LONDON CROSSWORD

## ACROSS

- 4 Old instruments still kept in bags. (8)
- 8 Delayed accepting top man's place. (6)
- 9 A far from modest flower opening. (8)
- 10 Newly-appointed director—he's yet to be paid. (8)
- 11 Set against article by backward youth, a delinquent. (6)
- 12 Interfering with drainage could be a bloomer. (8)
- 13 Disagreement for example among the people. (8)
- 16 Having no engagements, small daughter went on a diet. (8)
- 19 United to provoke a woman. (8)
- 21 Doubtfully invite a worker to join. (6)
- 23 Moving and popular proposal. (2, 6)
- 24 About fifty liable to strike? Bosh! (8)
- 25 Perfect, though only an amateur. (6)
- 26 They play music first in simply-furnished little rooms. (8)



## DOWN

- 1 A cleaner composing motor-ad. (7)
- 2 Forthright note written about a job-seeker. (9)
- 3 Fuse on some durable material. (6)
- 4 Standard indications of military rank. (5, 3, 7)
- 5 Docking allowance in prison would cause a rift. (8)
- 6 The staff to put in a bar. (5)
- 7 A blow which has split a party. (7)
- 14 Few installed in temporary accomodation scoffed, being cautious. (9)
- 15 Returns to do with stocks. (8)
- 17 A sailor loves to be at sea, that's clear. (7)
- 18 Get out of bed the wrong way with a pained expression. (7)
- 20 Having set about a large number, one's taking chances! (6)
- 22 A soft drink sent back in dismay. (5)

# 'KIDDIE CRITIQUE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

## ACROSS

- 1 "Mr. Deeds" director
- 6 Bil Baird's wife
- 10 Felt muscle-sore
- 15 Skier's conveyance
- 19 "— in the Dark"
- 20 Soon
- 21 Devon is one
- 22 Designer Gernreich
- 23 Princess of Wales
- 24 NIGHTY-NIGHT
- 27 Was a candidate
- 28 Arena prelims
- 30 Part of NAACP
- 31 Confers the right to
- 33 St. Louis bridge
- 34 Serb, for one
- 37 "— Melancholy": Keats
- 38 Type of light
- 39 "Star Wars" knights
- 42 Moon module
- 44 Inducement
- 46 TICK TOCK
- 50 Half — is better than none
- 51 Entranced
- 52 Soul singer Redding
- 53 K.O. counter
- 54 Sentry's command
- 56 Roger Rabbit, and ilk
- 57 Kind of uncle or treat
- 58 Kiddie
- 59 Natural mineral
- 60 Actor Cariou
- 61 Confucian ethic
- 63 Border, in heraldry
- 64 Had a yen
- 67 Alamo hero
- 69 TV critic Shalit
- 70 Government's bite
- 71 Footlike part
- 72 Caravansary
- 73 Circus safety measure
- 76 Satiric twist
- 77 Not as nasty
- 79 Beehive State
- 80 UN's labor agcy.
- 81 Scruff
- 82 Captain Hook's crew
- 85 Fireplace
- 87 BABAR
- 89 Hilo hellos
- 90 Item for 98-Across
- 91 — many words
- 92 Robert Burns's burgh
- 93 Portion out
- 94 Disfigure

96 Starts a slalom turn

98 Rower in the rear

101 Hidalgo hat

105 Mrs. Gorbachev

106 First numero

107 DING DONG

111 Undertakings for Perry Mason

113 Steinbeck migrant

114 Hubbubs

115 Rubber-ducky time

116 Rousseau boy

117 Sugar source

118 Flooded with water

119 Louver feature

120 Mashed coarsely

## DOWN

- 1 Core group
- 2 Mongol, e.g.
- 3 BOGEYMAN
- 4 Darling of baseball
- 5 YUM YUM
- 6 Hackies
- 7 "— a Lonely Number," '72 film
- 8 Wands
- 9 Aardvark's tidbit
- 10 — as a wet hen

11 Guitarist Atkins, et al.

12 Quality sound, familiarly

13 Suffix with sock

14 Laura of "Jurassic Park"

15 Fairy-tale gnome

16 Bakery buy

17 Wood-shaping tool

18 Former cap. of Brazil

25 Absence of movement

26 Fundamental

29 North Carolina college

32 Mental flash

33 Built

35 LULLABY

36 City of the doges

38 Checkup utterances

39 Flotsam's relative

40 Scottish uncle

41 Papa

43 Engage, as gears

44 Shopping wagon

45 Corn-oil product, for short

46 Make lace

47 Daughter of Cadmus

48 "Praying" insect

49 Muslim nymph

51 Armada

55 Floating zoo

57 GO BOOM!

60 Dictionaries

62 Last writes

65 Year, in Yonne

66 Vaquero's place

67 Britt and Irons

68 "...sat — tuffet"

69 Cracker made from whole-wheat flour

71 Five-sided structure

74 Ending for Cinder

75 "Little piggies"

76 "— the Woods"

78 Is able to

79 Amphora

82 Pa Cartwright

83 Elevator buttons

84 Matador's prize

86 When both hands are straight up

88 Cars for VIPs

89 Taproom orders

93 In — spot (hard put)

95 Bit of land

96 Noughts

97 Eire-born

98 North Pole addressee

99 Anoint, old style

100 Nuzzled

102 First name in spydom

103 Forehead

104 Hester Prynne's stigma

105 Coin of Iran

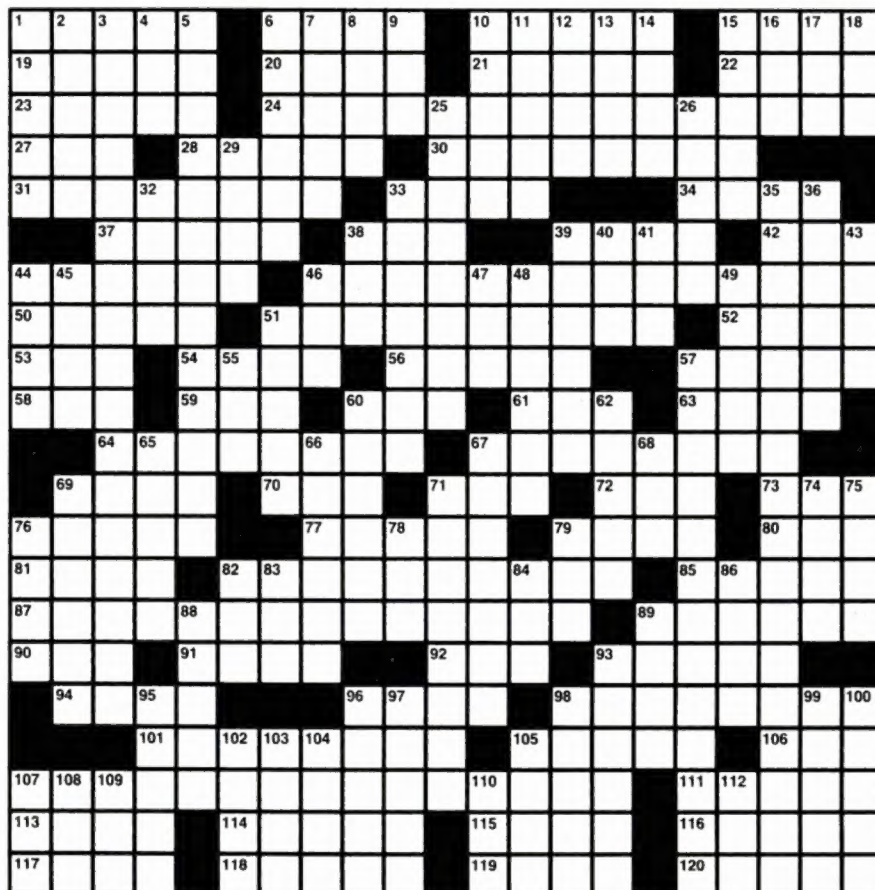
107 Short haircut

108 — out (stretch the budget)

109 Pinocchio's offense

110 Literary monogram

112 "What a good boy —!"







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